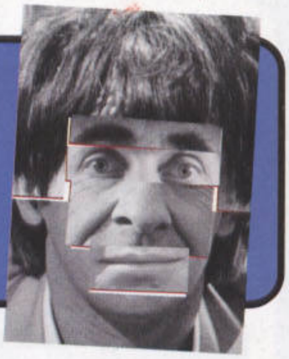
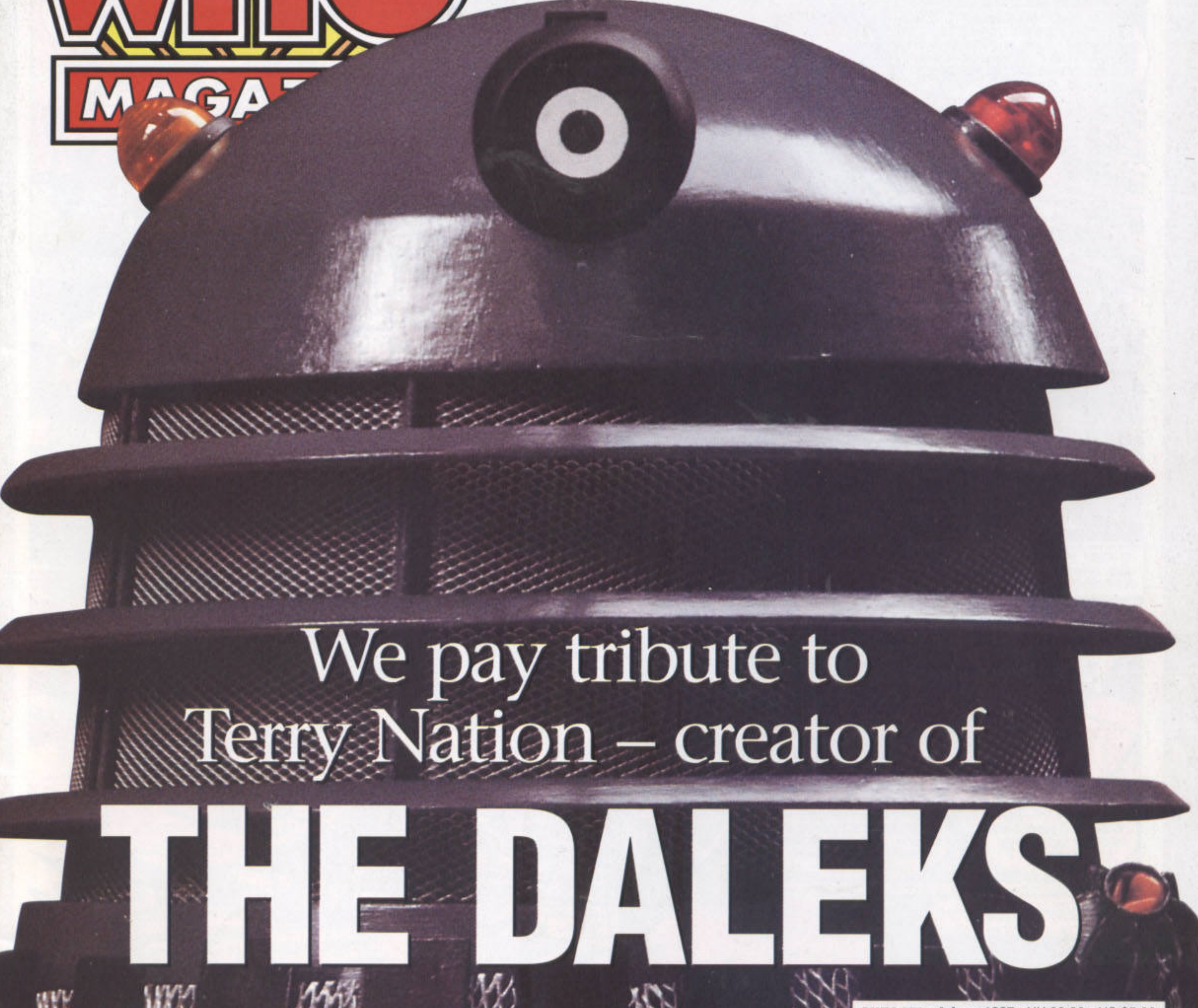
MARVEL COMICS

DOCTOR WHO MAGA

WANTED!

Dangerous anarchist known as 'The Doctor'





We pay tribute to Terry Nation – creator of

THE DALEKS

DWM 252 • 4 June 1997 • UK £3.00 • US $5.99

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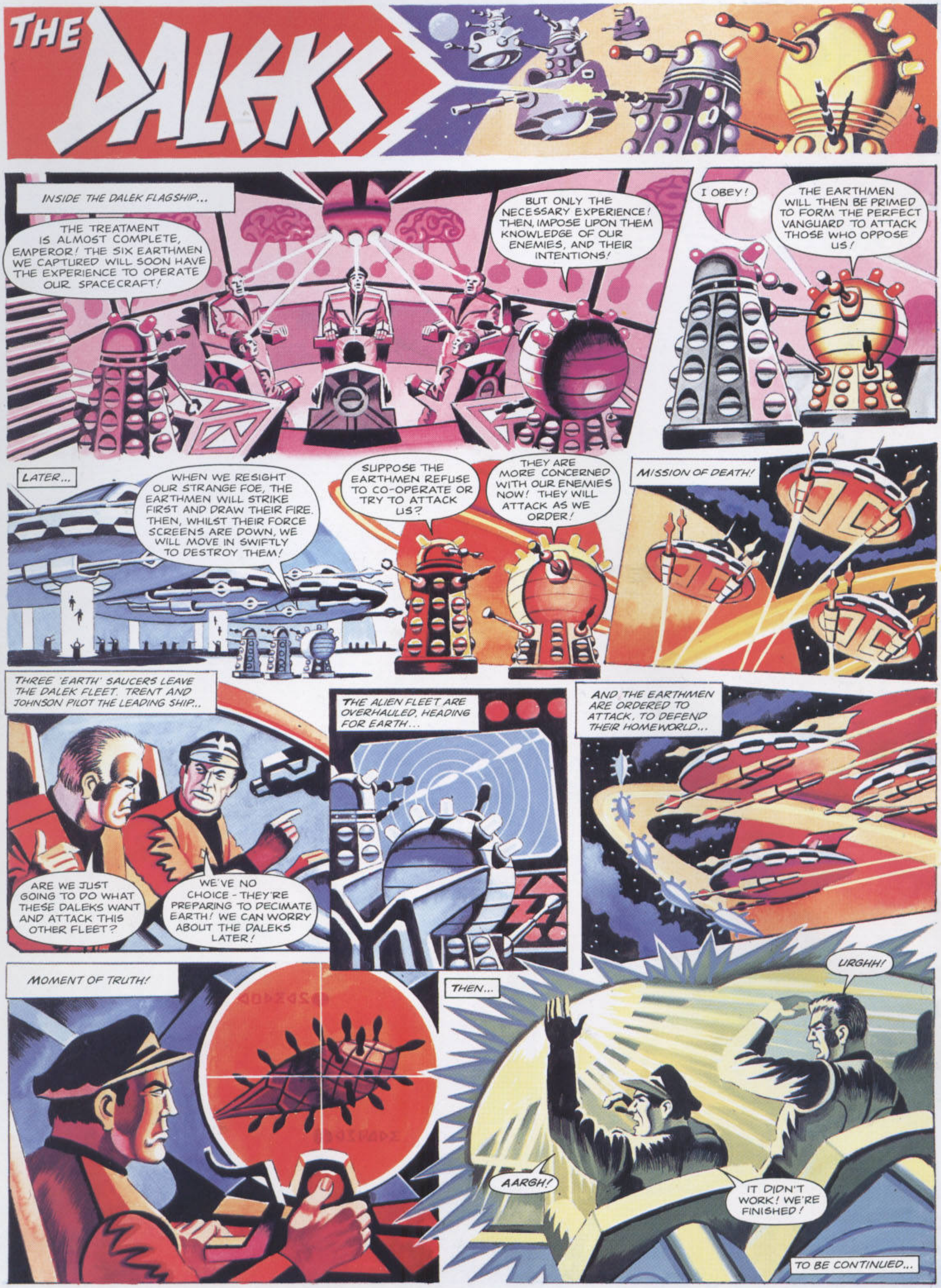
Ace & drugs & rock'n'roll

Six years of the New Adventures


THE DALEKS
INSIDE THE DALEK FLAGSHIP...
THE TREATMENT IS ALMOST COMPLETE, EMPEROR! THE SIX EARTHMEN WE CAPTURED WILL SOON HAVE THE EXPERIENCE TO OPERATE OUR SPACECRAFT!
BUT ONLY THE NECESSARY EXPERIENCE! THEN, IMPOSE UPON THEM KNOWLEDGE OF OUR ENEMIES, AND THEIR INTENTIONS!
I OBEY!
THE EARTHMEN WILL THEN BE PRIMED TO FORM THE PERFECT VANGUARD TO ATTACK THOSE WHO OPPOSE US!
LATER...
WHEN WE RESIGHT OUR STRANGE FOE, THE EARTHMEN WILL STRIKE FIRST AND DRAW THEIR FIRE. THEN, WHILST THEIR FORCE SCREENS ARE DOWN, WE WILL MOVE IN SWIFTLY TO DESTROY THEM!
SUPPOSE THE EARTHMEN REFUSE TO CO-OPERATE OR TRY TO ATTACK US?
THEY ARE MORE CONCERNED WITH OUR ENEMIES NOW! THEY WILL ATTACK AS WE ORDER!
MISSION OF DEATH!
THREE 'EARTH' SAUCERS LEAVE THE DALEK FLEET. TRENT AND JOHNSON PILOT THE LEADING SHIP...
ARE WE JUST GOING TO DO WHAT THESE DALEKS WANT AND ATTACK THIS OTHER FLEET?
WE'VE NO CHOICE - THEY'RE PREPARING TO DECIMATE EARTH! WE CAN WORRY ABOUT THE DALEKS LATER!
THE ALIEN FLEET ARE OVERHAULED, HEADING FOR EARTH...
AND THE EARTHMEN ARE ORDERED TO ATTACK, TO DEFEND THEIR HOMEWORLD...
MOMENT OF TRUTH!
THEN...
URGHH!
AARGH!
IT DIDN'T WORK! WE'RE FINISHED!
TO BE CONTINUED...

Artwork **Ron Turner** Script **John Lawrence** Letters **Glib** Daleks created by **Terry Nation**

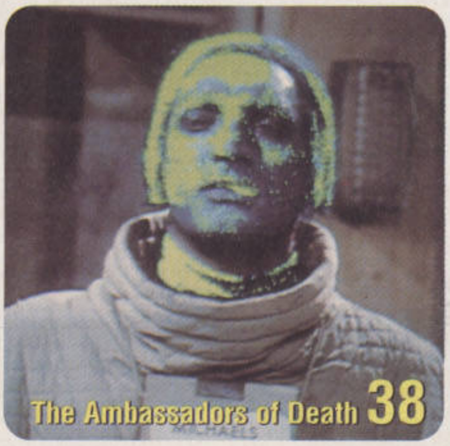
In this issue . . .

"The *New Adventures* were always intended to go on without the Doctor"

Virgin Books 26

"What sort of strange, twisted mind thinks *them* up?"

Terry Nation 6



The Ambassadors of Death 38

18

Gallifrey Guardian....4
Shelf Life....13
The Telesnap Archive The Macra Terror....31
Timelines....35
The Life and Times of Jackie Jenkins....37
Feature Question Marks part 2....46

This month, Matthew Jones takes a fond look back at six years of Virgin's *New Adventures*, a series of novels for which I have always had somewhat mixed feelings. I recall being full of enthusiasm for them when they launched in 1991, eager as I was for any new *Doctor Who* material to pep up my waning interest in the series (*Battlefield* had almost seen me off completely, and university offered other distractions), but sadly I found that the books' success in capturing the spirit of my fave show was to be somewhat limited.

Certainly there are certainly there are some fine novels in the series, and some, generally from the likes of Andrew Cartmel, Ben Aaronovitch, Paul Cornell and Kate Orman, have been truly great. However, I have come to believe that it is almost impossible to recreate the true sense and mood of *Doctor Who* in a 280-ish page novel. The needs of such a medium are so different from those of a weekly TV serial that the source material can *only* be bent out of shape. Where the *New Adventures* *have* succeeded is in producing a run of novels of an almost consistently high standard that have been able to re-mould the ethics and atmosphere of *Doctor Who* to their own needs in a remarkably sophisticated and generally respectful way. The result has justifiably won Virgin a legion of loyal fans. But although such novels as *Warlock*, *Human Nature* and *Damaged Goods* are very good on their own terms, they are not the *Doctor Who* that I fell for as a child and still adore today. The *New Adventures*, however witty and mature they can be at their best, have felt *so* different in tone and intent from *Doctor Who* the TV series that, if I'm looking for a 'fix', I'll turn to a video or a comic strip instead. *NA* fans among my friends have told me that *Doctor Who* has to move on and grow up, and that I should be able to move with it. But then, I didn't become a *Doctor Who* fan out of any desire to grow up.

The *New Adventures* have allowed a number of talented writers to be published for the first time; authors of great insight and wit who deserve much future success. Happily, some are only going as far as BBC Books for the time being, so they can continue to delight their fans with more stories of intergalactic mayhem and Home Counties hi-jinks. I look forward giving *Doctor Who* literary fiction a second chance with these hopefully less anguished and more carefree tales.

Gary Gillatt

Editor **Gary Gillatt**
Assistant Editor **Alan Barnes**
Design **Michael Yeowell**
Gary Gillatt

Thanks to **Paddy Ashdown, Ness Bishop, Tony Blair, Stephen Cole, Tim Collins, Paul Cornell, Kelley Costigan, Peter Darvill-Evans, Kevin Davies, Martin Day, Al Duprés, John Freeman, Grayson Fuller, Marcus Hearn, David J Howe, Rebecca Levene, John Major, Andrew Pixley, Adrian Rigelsford, Gary Russell, Edward Salt, Keith Topping, Stephen James Walker, Mark Wyman**

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Gallifrey Guardian

UK and US independents in new series mystery

Producers line up behind *Doctor Who*

Whereas the past few months have seen no concrete developments regarding a possible future for *Doctor Who*, DWM was intrigued to hear recently from an Atlanta-based producer developing a format for a whole new series of the programme.

The independent production company concerned – which wishes to remain anonymous for now – hopes to set up a co-production deal with a named British independent, and is actively courting US network interest. The producers at the centre of these proposals were behind an abortive late eighties effort to launch an animated version of *Doctor Who*, and have since built up an impressive body of work largely in advertising. They hope to cement their relationship with the British company involved over the summer, and claim to have gone as far as storylining two seasons of 22 episodes.

Speaking to **DWM**, the company was keen to stress that the project is a very long way from fruition, but urges fans of the Doctor not to give up hope on a new series, emphasising that both it and others within the television industry on both sides of the Atlantic are determined to see the series continue. Although otherwise disappointed by last year's TV Movie, the individuals concerned profess to have been delighted by Paul McGann's Doctor.

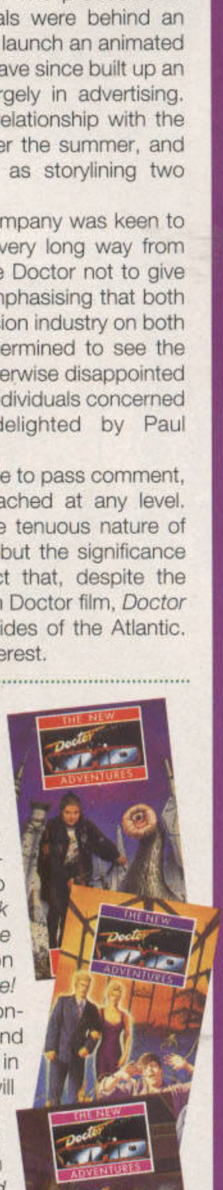
BBC Worldwide was unable to pass comment, having not yet been approached at any level. **DWM** can only underline the tenuous nature of these proposals at present, but the significance of this news lies in the fact that, despite the perceived failure of the Eighth Doctor film, *Doctor Who* retains allies on both sides of the Atlantic. We will follow events with interest.

NAs and *MAs* to be deleted in autumn

Virgin to pulp fiction?

Following on from the expiry of its licence to publish original *Doctor Who* fiction in May, it has emerged that Virgin's Doctor-led *New* and *Missing Adventures* will cease to be available to booksellers in November – and that the company's remaining overstocks will almost certainly, as per industry standard, be pulped.

Retailers will, of course, be able to sell the books until their own stocks are exhausted, but the terms of Virgin's contract with BBC Worldwide will forbid the company to continue to sell on its fiction lines from 6 November. (This has no bearing on the Doctorless *New Adventures* starring archaeologist Bernice Summerfield, which begin with this month's Paul Cornell-penned *Oh No It Isn't!*) However, Virgin's Peter Darvill-Evans has confirmed that the company's non-fiction *Doctor Who* line has been granted a three-year reprieve – meaning that Virgin can continue to supply retailers its *The Handbook* series, plus works such as *The Sixties/Seventies/Eighties* production histories, *The Companions* and *Ace!* until the year 2000. "I think it's reasonable," Darvill-Evans told **DWM**, "and pretty good news for *Doctor Who* in general as the reference books will remain available." The company has also confirmed that it has negotiated to publish the outstanding volumes in the *Handbook* series. *The Second Doctor Handbook*, covering the Patrick Troughton stories, will be published towards the end of this year. Licensor BBC Worldwide has apparently told Virgin that it will consider individual applications to publish additional non-fiction, without obligation.



New PM backs Pertwee?

Using uncanny time-travelling abilities, DWM has been able to transcend its 'work to printer' deadline and confirm prior to the actual announcement of the General Election result the Doctor of choice of Britain's Prime Minister, regardless of the winner of 2 May.

Labour leader Tony Blair was asked to name his favourite Doctor when interviewed by Al Duprés of Sheffield based radio station Magic AM on 26 March. The spookily Autonesque head of the People's Party nominated Jon Pertwee with little hesitation, but was typically non-committal when asked to recall whether Hartnell or Troughton was the first incarnation of the Time Lord to catch his eye. Shortly afterwards, oft-flak-jacketed Liberal Democrat éminence grise Paddy Ashdown told Duprés that he, too, plumped for paramilitary-connected man of action Pertwee. DWM was unable to contact Conservative and Unionist head honcho John Major, then no doubt 'on the stump' with his trusty soapbox prop, but a source close to Mr Major – Tim Collins, prospective Tory candidate for Kendal – confirmed monochromatic John's predictably grey choice: "I've had a conversation with him. He's a Hartnell man. He accused me of being too young to know better."

The consequences, however, of the country having a *Doctor Who* fan pulling the strings of power remain uncertain. Will he embark upon a *Reign of Terror*? Will he prove sympathetic to environmental activists, or order *The Green Death*? Does he have a *Mind of Evil*? [*That's enough satire* – Ed.]

BBC Video lash out!

BBC Video has confirmed that the often controversial two-part 1985 adventure *Timelash*, which stars Colin Baker, Nicola Bryant and *Blake's 7*'s Paul Darrow in a tale mixing genetic manipulation and HG Wells, will be released early in January.

Meanwhile, BBC Books has added several new titles to its publishing schedule for late 1997/early 1998, all by former Virgin authors. November will see the release of *Alien Bodies*, featuring the Eighth Doctor and authored by Lawrence Miles, plus *Eye of Heaven* by Jim Mortimore, which headlines the Fourth Doctor and savage huntress Leela. No books will appear in December, but January 1998 sees the release of Eighth Doctor thriller *Kursaal*, by longtime fanzine writer and *Decalog* contributor Peter Anghelides, plus *The Roundheads*, a Second Doctor, Polly, Ben and Jamie escapade by Mark Gatiss, author of the popular *NA Nightshade*.

Bits and pieces

Longleat's *Doctor Who* exhibition was re-opened on 25 March following last year's fire. The Marquis of Bath and a less-than friendly Cyberman (pictured) were on hand to help publicise the fact . . . The National Film Theatre will screen all seven episodes of the first Dalek serial on 3 June in tribute to Terry Nation . . . **On 7 June, Michael Craze, aka aitch-dropping sixties seaman Ben, will be signing copies of BBC Video's latest release, *The War Machines*, at 'The Box', Laleham Road, Shepperton from 12.00 noon . . .** and Anorax Anonymous, otherwise known as the Isle of Man Doctor Who Appreciation Society, plan to gather together all the actors who played Second Doctor companions – Michael Craze, Frazer Hines, Wendy Padbury, Deborah Watling and Anneke Wills – at Recorder, an event to be held at the island's Stakis Hotel and Casino over the weekend of 30 August. Write to: Recorder, Copt-Oak, 16 Governors Road, Ouchan, Isle of Man IM3 1AU for further details.

Outside the Spaceship

compiled by Dominic May

Television **Peter Davison** plays Maurice Burt opposite James Bolam, Paula Wilcox and Eileen McCallum in *The Stalker's Apprentice*, a 90-minute psychological thriller initially for broadcast by satellite and cable station Bravo in September. At the end of April **Sylvester McCoy** started work on a new BBC production of Henry Fielding's *Tom Jones*, in which he plays Lord Dowling. The second series of *The Famous Five* is currently being networked by ITV; **Colin Baker** appears in the two-part story *Five Go To Billycock Hill*, provisionally scheduled for July.

Film **Mary Tamm** has been in Great Yarmouth shooting *The Sweet Life*, an Anglia-produced tribute to the late Italian director Federico Fellini in which she plays Trish, an over-the-top soap opera actress.

Politics **Richard Franklin** stood as a candidate for the Referendum Party in Hackney South and Shoreditch. Campaigning with the assistance of **Nicholas Courtney**, he mounted a cabaret at Hoxton Hall featuring characters such as Phony Tony. Putting up a good fight, it was no Operation Golden Age for him – the locals were always unlikely to allow their seat to swing in his direction.

Collectors' Heaven

DWM's monthly guide to upcoming *Doctor Who* merchandise

12 May

Video ***The Stranger: Eye of the Beholder*** (reissue) *Reeltime Pictures* £11.99

15 May

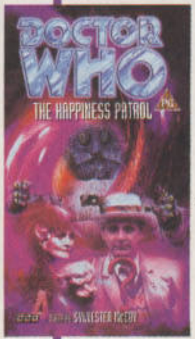
Novel ***The New Adventures: Oh No It Isn't!*** by Paul Cornell [Bernice & Menlove Stokes] *Virgin Books* £4.99
Short stories ***Decalog 4 – Re:Generations*** edited by Richards & Lane *Virgin Books* £4.99

2 June

Video ***The War Machines*** (Includes 'lost footage') [First Doctor, Ben & Polly] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: The Eight Doctors*** by Terrance Dicks [Eighth Doctor] *BBC Books* £4.99
Novel ***Doctor Who: The Devil Goblins from Neptune*** by Keith Topping & Martin Day [Third Doctor, Liz and the Brigadier] *BBC Books* £4.99
Audio ***Doctor Who*** (Paul McGann reads TV Movie novel) [Eighth Doctor] *BBC Audio* £7.99 (rrp)
Postcard Book (Images from Paul McGann TV Movie) *BBC Books* £4.99

19 June

Novel ***The New Adventures: Dragons' Wrath*** by Justin Richards [Bernice] *Virgin Books* £4.99



7 July

Novel ***Doctor Who: Vampire Science*** by Jon Blum & Kate Orman [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Murder Game*** by Steve Lyons [Second Doctor, Ben & Polly] *BBC Books* £4.99

17 July

Novel ***The New Adventures: Beyond the Sun*** by Matthew Jones [Bernice & Jason Kane] *Virgin Books* £4.99

4 August

Video ***The Happiness Patrol*** [Seventh Doctor & Ace] *BBC Video* £11.99 (rrp)
Novel ***Doctor Who: The Bodysnatchers*** by Mark Morris [Eighth Doctor and Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Ultimate Treasure*** by Christopher Bulis [Fifth Doctor & Peri] *BBC Books* £4.99
Audio ***Kinda*** (Peter Davison reads an abridged novelisation) [Fifth Doctor, Adric, Tegan & Nyssa] *BBC Audio* £5.99

11 August

Video ***Doctor . . . Who on Earth is Tom Baker*** (reissue) *Reeltime Pictures* £10.99

21 August

Novel ***The New Adventures: Ship of Fools*** by Dave Stone [Bernice] *Virgin Books* £4.99

DOCTOR WHO
THE BODYSNATCHERS

DOCTOR WHO
THE ULTIMATE TREASURE

1 September

Novel ***Doctor Who: Genocide*** by Paul Leonard [Eighth Doctor, Sam & Jo Grant] *BBC Books* £4.99
Novel ***Doctor Who: Business Unusual*** by Gary Russell [Sixth Doctor and Mel] *BBC Books* £4.99

18 September

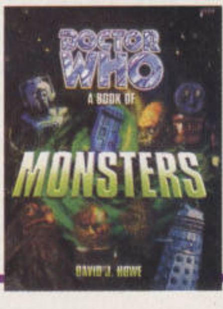
Novel ***The New Adventures: Down*** by Lawrence Miles [Bernice] *Virgin Books* £4.99

6 October

Video Boxed set: *Full Circle, State of Decay, Warriors' Gate* [Fourth Doctor, Romana, K9 & Adric] *BBC Video* £tba
Novel ***Doctor Who: War of the Daleks*** by John Peel (tbc) [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Illegal Alien*** by Mike Tucker & Robert Perry [Seventh Doctor & Ace] *BBC Books* £4.99
Non-fiction ***The Doctor Who Book of Lists*** by Justin Richards & Andrew Martin *BBC Books* £5.99
Non-fiction ***A Book of Monsters*** by David Howe *BBC Books* £15.99
CD Rom ***Doctor Who*** *BBC Multimedia* £tba

16 October

Novel ***The New Adventures: Deadfall*** by Gary Russell [Bernice & Chris Cwej] *Virgin Books* £4.99
Non-fiction ***Licence Denied*** edited by Paul Cornell *Virgin Books* £6.99



3 November

Novel ***Doctor Who: Alien Bodies*** by Lawrence Miles [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: Eye of Heaven*** by Jim Mortimore [Fourth Doctor & Leela] *BBC Books* £4.99
Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

20 November

Novel ***The New Adventures: Ghost Devices*** by Simon Bucher-Jones [Bernice] *Virgin Books* £4.99
Non-fiction ***Doctor Who: The Eighties*** [paperback] *Virgin Books* £12.99
Non-fiction ***Doctor Who: The Second Doctor Handbook*** by David J Howe & Stephen James Walker *Virgin Books* £4.99

18 December

Novel ***Mean Streets*** by Terrance Dicks [Bernice & Chris Cwej] *Virgin Books* £4.99

5 January

Novel ***Doctor Who: Kursaal*** by Peter Angelides [Eighth Doctor & Sam] *BBC Books* £4.99
Novel ***Doctor Who: The Roundheads*** by Mark Gatiss [Second Doctor, Ben, Polly & Jamie] *BBC Books* £4.99
Audio ***Vengeance on Varos*** (Colin Baker reads abridged novelisation) [Sixth Doctor & Peri] *BBC Audio* £5.99

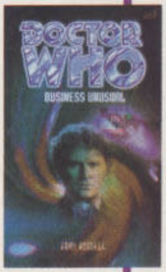
15 January

Novel ***The New Adventures: Tempest*** by Christopher Bulis [Bernice] *Virgin Books* £4.99

19 February

Novel ***The New Adventures: Walking to Babylon*** by Kate Orman [Bernice] *Virgin Books* £4.99

DOCTOR WHO
GENOCIDE
PAUL LEONARD



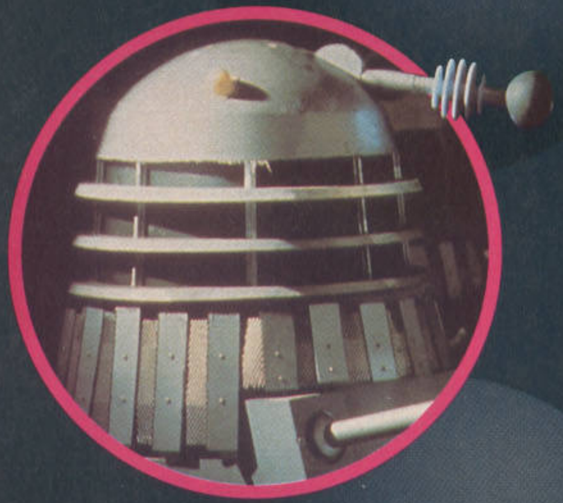
Notes

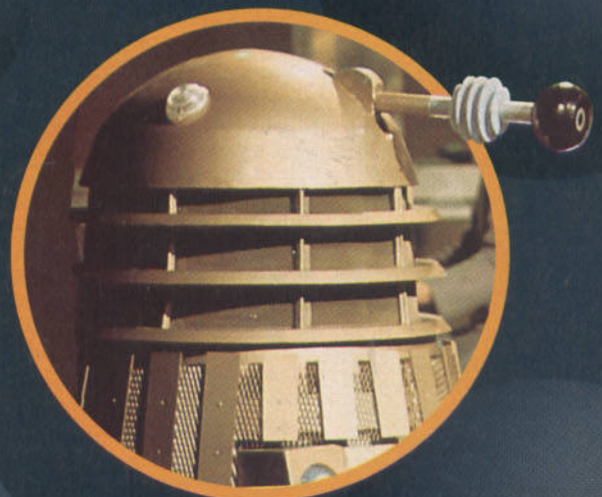
1] Gary Russell's Sixth Doctor novel, *The Chains of Commands*, has been retitled *Business Unusual*. It has also swapped placed in the schedule with Christopher Bulis' *The Ultimate Treasure*.

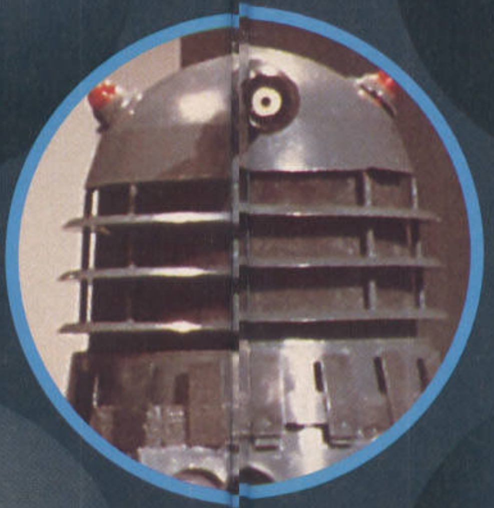
2] David J Howe's non-fiction *A Book of Monsters* has been held back to October.

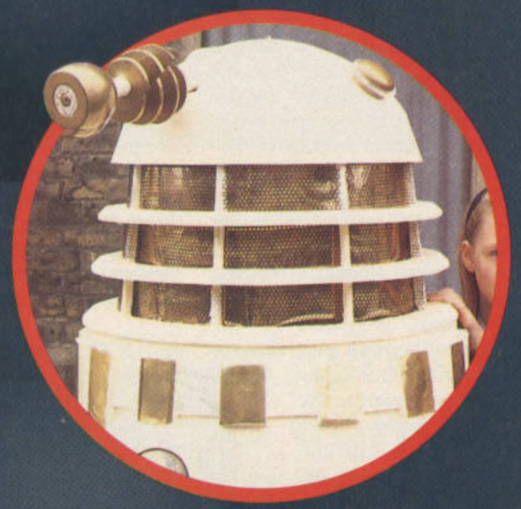
BBC Video [4] Mike Ford [Blair] Antony Guy Wainer [Longleat] with thanks

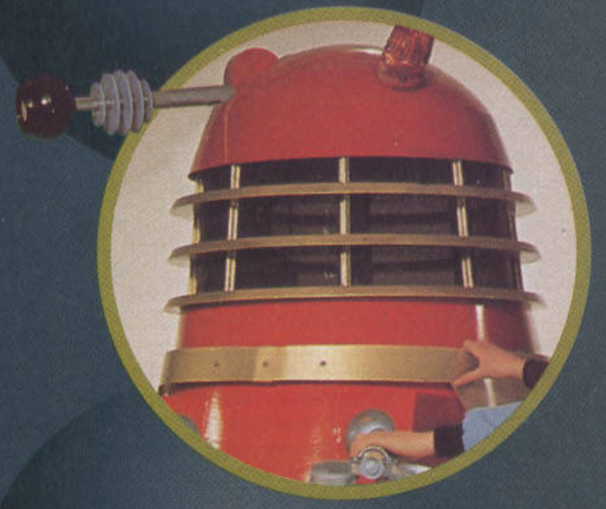
dalek /ˈdɑːlɛk/ *n.* M20. [Invented wd.] An alien machine-organism appearing in the BBC television science-fiction series *Dr Who*; *gen.* a ruthless automaton, a robot.



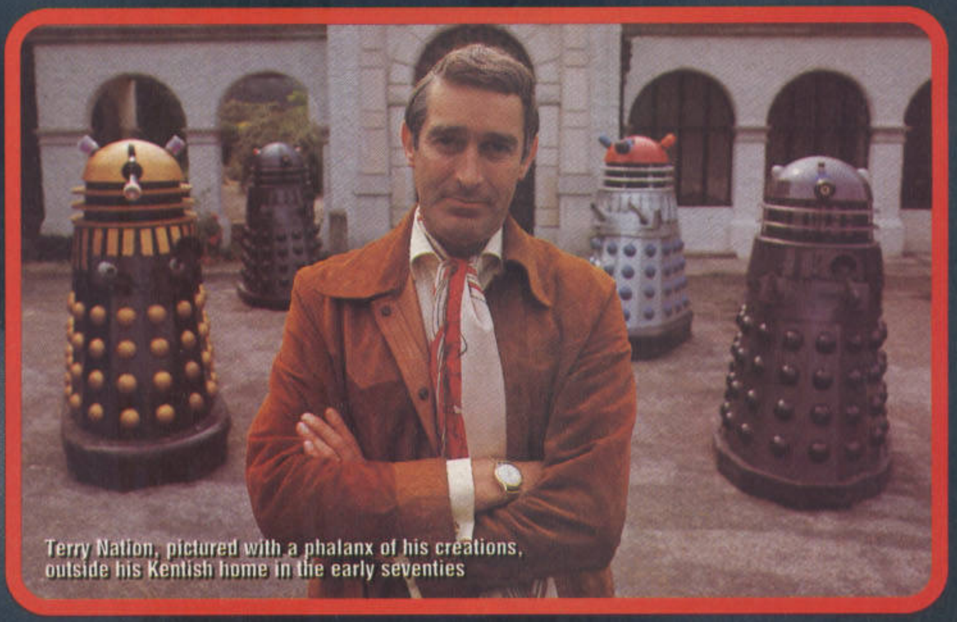








Sandwiched between 'Dalecarlian' and 'Daliesque' in the *Shorter Oxford English Dictionary* lies the byword for terror and oppression that Terry Nation gave the language. Martin Wiggins assesses the life and career of the late writer without whom Doctor Who might not have lasted 33 weeks, let alone 33 years.



Terry Nation, pictured with a phalanx of his creations, outside his Kentish home in the early seventies

Terry Nation liked to tease seventies journalists looking to present him as a flamboyant thriller writer by playing on his own ordinariness. In his most self-effacing moments, he would say that being unremarkable was the key to his success in popular television: "I believe I have the lucky thing of the common touch: the thing that I want to watch is what the public want to watch. I'm a very simple viewer: I don't have high demands. I am like the audience, and so I write for me and know that they will join me." It was an underestimation, because he knew that mundane reality was only half of the equation. One of his favourite anecdotes concerned the occasion that he was invited, as the originator of the famous Daleks, to open a church fête. "If you've ever watched those monsters," began the nervous vicar, "and wondered what sort of strange, twisted mind thinks them up, well – here he is." Nation relished the incongruity between his murderous creations and the mild-mannered Welshman whom the vicar introduced, perhaps because that kind of juxtaposition was central to his work.

Terry Nation learned early that reality rarely lived up to dreams

The genre with which he was most associated, from *Doctor Who* to *MacGyver*, was escapist adventure drama, in which heroic figures faced dangerous situations and survived against all the odds. At one level, such scenarios engaged him, as they did his audience, as wish-fulfilment fantasies in which he identified with the death-defying leading man. In scripting *The Saint*, for example, the ITC thriller series for which he wrote 13 episodes between 1964 and 1968, he would project himself into the principal character: "I would be playing the role at the typewriter, so I'd be the gay, nonchalant Saint, being much braver than I would ever be." But what mattered most in his work was not the fantasy but its correlation with the truth: the mismatch between the courageous hero and the fact that he personally wasn't brave, and knew it.

He had learned early in life that reality rarely lived up to dreams. He was born in Llandaff, South Wales in 1930, and like many only children he drew much of his sense of identity from within himself rather than from social contact with his peers. From the age of six, he was fascinated by the cinema, and often went to the pictures instead of to school – once he was absent an entire term before his parents found out. In the long term, it was probably

11 Aug 1965: Terry and Kate Nation in their Maida Vale flat with a few products of Nation's industry

the better education, for it taught him the technique of screenwriting: "I was learning by osmosis the business of fades and dissolves and story structure. So when I came to do the very first movie I ever wrote, it all came naturally to me: I knew where to fade, I knew where to cut, knew how to tempo a piece." And in the short term, the movies gave him his first hero in the actor Alan Ladd, and a lesson in disillusionment which he self-mockingly remembered years later: "Beautiful women pursued Alan Ladd to the end, asking him to light their cigarettes, while he was tough and sophisticated, flicking matches alight with his thumbnail. When I was 16, I bought myself a trench coat. It was miles too long, but I didn't care. Then, with a packet of Woodbines, I used to turn up at the local dance halls and lean against the wall all night, flicking matches, blistering my fingers, with the famous Alan Ladd sneer on my face. But the girls never asked me for a light. Even the ugly ones stayed away from me. I could hear them asking who the boy was with the funny mouth and the blisters."

Nation regularly dreamed up situations which exploited common human fears

That story is characteristic of his later treatment of the movies as a source not just of inspiration but of comedy. He frequently used film themes and genres (one of his six scripts for *The Avengers* was even a latter-day Western, *Noon Doomsday*), but he rarely lost sight of the illusory nature of the silver screen. In his *Doctor Who* story *The Chase*, for example, Frankenstein's monster and Count Dracula appear, straight out of the Universal horror films of his childhood; but the twist is that, unlike the Daleks, these are not real monsters but android replicas in a fairground side show. Those who try to live out their glamorous cinematic fantasies are usually comic bunglers like Kovak, the unemployed spy in Nation's children's book *Rebecca's World*, a master of disguise whose thousand faces are all instantly recognizable as his own, or the would-be Bogarts who litter his *Avengers* script *Legacy of Death*, a spoof of *The Maltese Falcon*, and who are all as ludicrous as the teenage Terry Nation must have looked in his Alan Ladd trenchcoat.

His straight adventure writing, which includes most of his *Doctor Who* serials, often took the obverse approach to heroism, with characters who were not preternaturally brave or out of the ordinary facing the worst ordeals he could devise. "I see minefields all around me," he once told an interviewer, and in fiction his imagination was drawn towards dangerous, challenging environments, planets whose jungles are full of wild beasts waiting to attack at night, and whose inviting seas turn out to be full of acid. He regularly dreamt up situations which exploited common human fears: to achieve their ends, his characters have to leap over bottomless chasms, make their way through dark, claustrophobic tunnels, cross territory infested with spiders, snakes, or rats. He was not interested in violent scenarios for their own sake, he said, but for the way they tested people: "I don't think I'm a violent person. It's just this fear of violence, really, and how one copes with tricky situations. I start wondering how anyone would manage to escape after being hit on the head, tied up in a cellar where the water is rising, and crocodiles snapping round their heels. I'm the coward trying to represent everyone else who is cowardly about things."

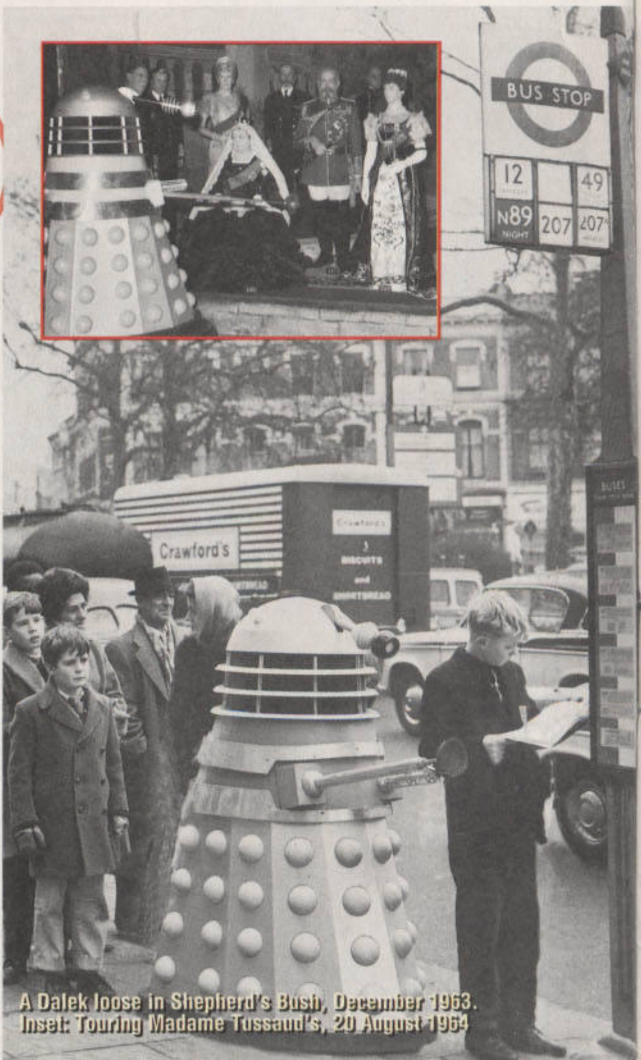
He remembered from his childhood what it was to feel powerless and afraid. When he was ten years old, Nazi Germany began its campaign to bomb Britain into submission, and industrial South Wales was a prime target. With his father away in the army and his ARP warden mother out firewatching, young Terry used to spend the night alone in an air-raid shelter listening to the

FORMULA TELEVISION

Terry Nation had his own familiar way of constructing a *Doctor Who* story: "I always try to establish a mysterious and moody atmosphere and then inject swift action. I always try to split the Doctor and his companions up, then have them each becoming involved in separate (but related) adventures."

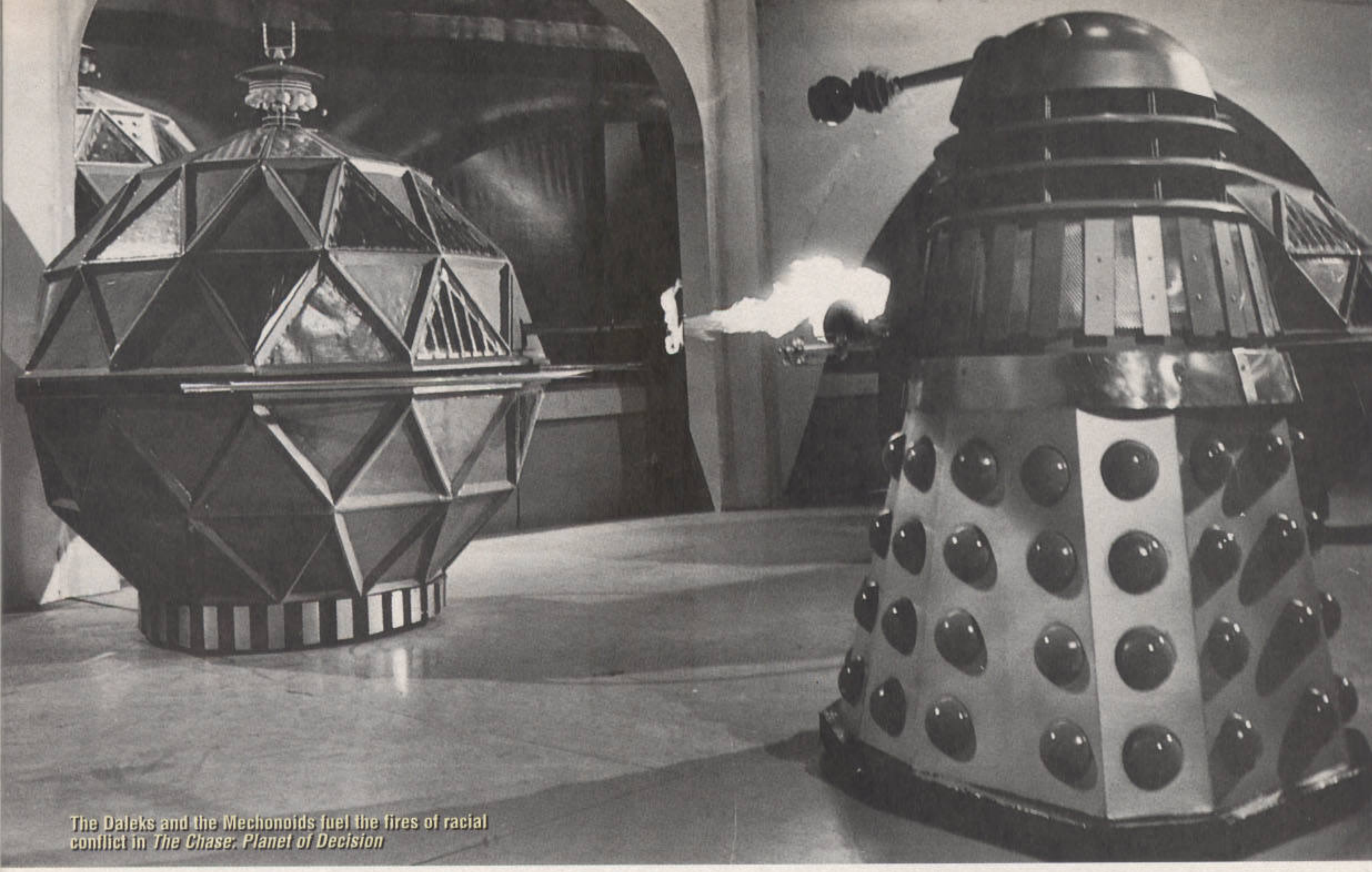
Every series he wrote for had its own built-in limitations: the Saint didn't kill people, blood was never shown on screen in *The Avengers*, and in non-BBC series the story had to reach a high point as the commercial break came up.

Nation prided himself on being able to write engagingly within whatever formula he was given: "Once you've absorbed the limitations, then you work within that scale and you can do all sorts of things. It's not that restricting once you know your formula."



A Dalek loose in Shepherd's Bush, December 1963.
Inset: Touring Madame Tussaud's, 20 August 1964

BBC Video [4] Hearn [1]



The Daleks and the Mechonoids fuel the fires of racial conflict in *The Chase: Planet of Decision*

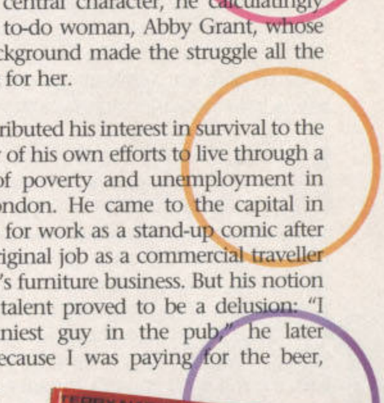
bombs exploding around him, all the time knowing that he might be about to die. "Courage isn't just a matter of not being frightened," says the Doctor in *Planet of the Daleks*. "It's being afraid and doing what you have to do anyway." Terry Nation's most admirable figures aren't fearless supermen like the Saint, but ordinary people with ordinary human failings and limitations, and they rise to heroism in extreme situations, not by playing the role of the glamorous, cinematic hero but by facing up to their fears and drawing on their own inner reserves of resourcefulness and determination. Nation's storylines regularly isolate such characters from outside help, and then test them to the limit of their endurance, like the arch-rivals Blake and Travis in his *Blake's 7* story *Duel*, deprived of their usual technological weaponry and forced to fight by jungle warfare. Regularly his heroes will make creative use of their surroundings: home-made mud to blind a Dalek in the original Dalek story, or plastic sheeting for a makeshift hot air balloon in *Planet of the Daleks*. Such inventiveness was a central feature of *MacGyver*, a series Nation helped to develop after he went to Hollywood in the eighties. Intelligent self-reliance and the conquest of debilitating fear prove always to be the key to survival.

This theme, which Nation considered to be the central concern of his writing, reached its fullest expression in his 1975 BBC series, *Survivors*; he created the programme, wrote seven episodes of the first season as well as a novelisation, and thought it probably his finest work. He had always had an Utopian streak which favoured the agricultural against the technological, the farmer Thals against the metallic Daleks, or later the primitives against the Hi-Techs in his *Blake's 7* story *Powerplay*, but the energy crisis of 1973-74 deepened his sense of the fatal interdependence of modern society. Giving interviews to launch the series, he would often ask bewildered journalists to choose an object which they believed they could make single-handedly from scratch, and then prove by ruthless logic that they were mistaken. Then he would press home the conclusion: "Everything we wear, eat, drink, use in any way, has been made by a number of people with different skills. If you could not rely on those people, how would you cope with life?" That was the central premise of *Survivors*: with most of humanity wiped out by disease, the remaining few are left with only their own skills and resources, not as a short-term predicament in an adventure story that will have a reassuringly happy ending, but as an ongoing everyday reality for the rest of their lives. As the central character, he calculatingly chose a well- to-do woman, Abby Grant, whose privileged background made the struggle all the more difficult for her.

The Daleks originated in the bomb culture of the early sixties

Nation attributed his interest in survival to the memory of his own efforts to live through a period of poverty and unemployment in mid-fifties London. He came to the capital in 1955 looking for work as a stand-up comic after leaving his original job as a commercial traveller for his family's furniture business. But his notion that he had talent proved to be a delusion: "I was the funniest guy in the pub," he later admitted, "because I was paying for the beer, so I thought I was a good comedian."

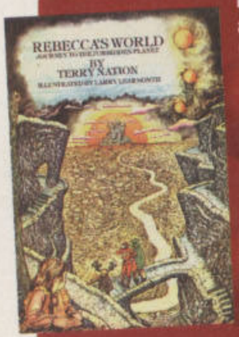
TERRY NATION'S DALEK ANNUAL



With the revival of the Daleks' popularity in the mid-seventies, World Distributors supplemented their regular *Doctor Who Annual* with four editions of the *Dalek Annual* between 1975 and 1978. The contents were mostly written by Terry Nation, and told of the adventures of the Anti-Dalek Force formed to turn the tide when Earth seems to be losing the Dalek Wars. The heroes were three people of exceptional ability: Space Major Joel Shaw and his lieutenants Reb Shavron and Mark Seven, the latter an android. Nation drew Mark Seven and the overall format from the abortive Dalek series he had proposed to American television in the 1960s; the two new characters were named after his children Rebecca and Joel. Each volume also contained the usual assemblage of fantastic facts, but, unusually for World Distributors, most of them actually concerned the Daleks!

REBECCA'S WORLD

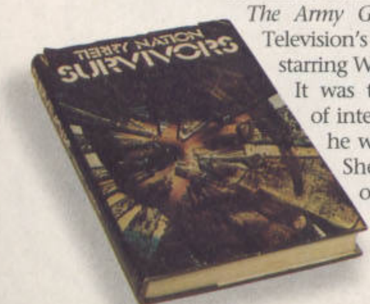
Rebecca's World, written for and starring Terry Nation's daughter Rebecca, is a modern children's classic in the tradition of *Alice in Wonderland*. Rebecca is transported to a fantastic planet she watches through her father's telescope, and there meets a range of bizarre characters such as the reluctant superhero Captain 'K', who hark back to Nation's roots in radio comedy. (In particular, he drew on his memories of Tony Hancock to create Grisby, the man with the sorest feet in the universe.) But the book also has many similarities to his *Doctor Who* work, in its epic landscape of mountains and caves and its breathtaking city of glass, and also in the environmentalist slant of the plot. The community is being invaded by terrifying ghosts after the trees which keep them away have been cut down by the ruthless capitalist Glister family, and to save the world, Rebecca and her new friends must find the last remaining ghost tree. The book was published in 1975, and was read for *Jackanory* by Bernard Cribbins in April 1976.



A run of auditions for end-of-the-pier summer shows brought him no bookings and, worse, a stony, demoralising silence from the audience every time: "The only thing you could hear was the clinking of the teacups and a little chattering going on as they ignored me." After his fourth consecutive failure, a talent scout took him aside and advised him to concentrate on writing. His delivery may have been terrible, but his material was good. Then and there he gave up his ambitions to perform, directed his energies towards selling jokes – and continued to starve.

He had not eaten for days when he first met Spike Milligan, one of the great stars of fifties comedy. At that time Milligan helped to run a scriptwriting agency, Associated London Scripts, which was based above a greengrocer's shop in Shepherd's Bush. He took pity on the hungry young writer, gave him a substantial cheque, and asked him to write a script for his own radio vehicle, *The Goon Show* – with the understanding that, if it was good enough, the agency would represent him. Nation stayed up all night writing, and delivered his script the following morning. It was never used, but it evidently showed promise. Associated London Scripts took him on.

He had fallen on his feet. In the late spring he was hired to write a comedy series for BBC radio, *All My Eye and Kitty Bluett*. By his own account the show was a disaster and his scripts were poor, but Milligan and the BBC had the faith and wisdom to let him learn by his mistakes. Commissions continued to come in, so fast that he had to turn down the chance to write for *The Army Game*, Granada Television's military sitcom starring William Hartnell. It was to be a period of intense hard work: he would go to the Shepherd's Bush office early each Monday morning and would eat and sleep there all week as he and his writing partners – most often John Junkin – churned out 20-page radio scripts in which every other line was a joke. Over the next six years he was to write for most of the major stars of the day, including Harry Worth, Frankie Howerd, Peter Sellers and Eric Sykes. By 1961, he had co-written two cinema films, and was on the verge of breaking into television drama.



THE DALEK POCKETBOOK AND SPACE-TRAVELLERS GUIDE
THE DALEK WORLD

Terry Nation defined the language of nightmare and fantasy for a generation of children

The paradox is that, if these difficult early years gave him his interest in survival, in his case it was survival through luck and patronage as much as his own abilities. He never underestimated that. However much his scripts play on the romance of self-reliant heroism, they don't lose sight of the virtues of kindness and co-operation. In an ongoing survival situation, he realized, human beings could never manage alone, physically or psychologically. Radiation sickness and plague recur throughout his work, leaving characters dependent on sophisticated drugs, and there is also the terrible loneliness which Nation remembered from his own solitary childhood: "Dear God, please don't let me be the only one," says Abby, crushingly alone among corpses at the end of the first episode of *Survivors*. Those who put their personal survival above all else become cold and unsympathetic, like Jenny in *The Dalek Invasion of Earth*, or ruthless, like the women in the wood who hand over Barbara to the Daleks in return for food. Emotional attachments with other people are important, insists the Doctor in *Planet of the Daleks*: "Once we start acting and thinking like the Daleks, the battle is lost."

In the more fantastical of his science fiction stories, Nation regularly returned to the longer-term view of a civilization running down as technology runs out and survival imperatives take over. In *The Daleks' Master Plan* and *Death to the Daleks*, the inhabitants of Desperus and Exxilon have reverted to the Stone Age, and in *Genesis of the Daleks*, Skaro too, with its military uniforms made partly of synthetic fibre and partly of animal skin, is well on the way to barbarism after a thousand years of war. The ultimate survivor, reasons Davros, will not be civilised humanity but the very opposite, "a microscopic organism reigning supreme". Perhaps Nation's most chilling expression of the idea was in the short story he wrote for the *Radio Times* 1973 *Doctor Who* special, in which the planet Ameron has been used for an experiment in accelerated evolution, to discover what form the ultimate survivors of the human race would take. The idea turned up again in his *Blake's 7* story *Terminal*, where natural selection turns humanity into savage apes, the Links – but the 1973 story has a crueller twist. The will to survive which so preoccupied Terry Nation led ultimately to his most fearsome creations: "We are the Daleks. That is where our evolutionary line is taking us. That is what man became on Ameron! We are the Daleks!"

Other worlds: *The Avengers* (main picture), *The Saint* (inset) and *Department S* (front)

BBC Video [4] Bravo [2] Beech [1] Hearn [1]

In real life, the Daleks originated in the bomb culture of the early sixties. When they first appeared the were the crippled, machine-dependent survivors of the nuclear devastation that seemed so probable a future for humanity in 1963. But as he developed them over successive stories into galactic conquerors, he realized that he had also created a great image of authority: "government, officialdom, that unhearing, unthinking, blanked-out face of authority that will destroy you because it wants to destroy you." Pitted against Churchillian freedom-fighters in *The Dalek Invasion of Earth*, and born out of a Nazi-style élite in *Genesis of the Daleks*, they became the terrible antithesis of Nation's ordinary blokes pushed by circumstances into heroism.

The success of the Daleks was the turning point of Terry Nation's career. When he was invited to write for *Doctor Who*, on the strength of some science fiction stories he wrote in 1962 for the ABC anthology series *Out of This World*, he was near the top of his profession. It was not, he later admitted, a particularly exalted profession – "a comedian's labourer" – but the particular comedian for whom he was labouring at the time was the most successful of his day, Tony Hancock. He had pulled Hancock's 1963 ATV series back from disaster with four successful scripts, and was on his second theatrical tour as the melancholy clown's chaperone and resident writer, and when approached by the *Doctor Who* office felt offended to be asked to write for children. He only took the commission after a row with Hancock over a piece of material left him travelling back to London unemployed. It was a symbolic break with the past: the Daleks led on to further commissions for science fiction and adventure dramas like *The Saint* and *Out of the Unknown*, not to mention many more *Doctor Who* stories; he was even asked to write a special Dalek short for an edition of *Junior Points of View*. After 1963 he never again wrote pure comedy.

Part of that success was an unexpected degree of media celebrity. By the middle of January 1964, he was receiving fan mail: "That just doesn't happen to most writers: your name may be going into 15 million homes, but you're still anonymous. Eventually the Post Office was sending the mail round in vans: it was coming in bagfuls! By that time, even I twigged we were on to something good." He was interviewed by newspapers and appeared on radio and television, from *Late Night Line-Up* and *Wales Today* to *Whicker's World* and *Woman's Hour*, and in the early days he struggled to find glamorous stories to tell about how he had created the Daleks. (Later on, he took characteristic pleasure in substituting the prosaic truth.) By the seventies, much of his published work was appearing with a reproduction of his signature instead of a mere by-line. Almost alone among scriptwriters, Terry Nation became a recognisable, and marketable, commodity.

The Daleks were marketable too, and shrewd negotiation by his agent, Beryl Vertue of Associated London Scripts, had made him the first television writer to retain rights in his creations. The Dalek boom of the mid-sixties gave him his first taste of financial security, and paid for Lynsted Park, the Elizabethan mansion in Kent where he was to live until his departure for Los Angeles in the early eighties. But the need to write Dalek spin-offs – books, a stage play, and a comic strip – put even more pressure onto him at a time when he was already in danger of spreading himself too thinly: much of the bread-and-butter work devolved to David Whitaker, the story editor who had given him that first break into *Doctor Who*.

A behind-the-scenes shot from 1973's *Frontier in Space*, which prepared the ground for *Planet of the Daleks*, Terry Nation's first script for *Doctor Who* after an eight-year sabbatical

Terry Nation often presented himself as an underachiever. With typical modesty, he once said his tombstone should be engraved with the fact that he had been a wrong answer in Trivial Pursuit – the British edition, that is, which credited him and not Sydney Newman as the creator of *Doctor Who*. It's true that, after the Daleks, his later career notched up its tally of failure and disappointment, particularly when the difficult American market was involved. He never managed to sell a spin-off Dalek series to American television. As script supervisor, he oversaw series like *The Baron* and *The Persuaders!* which failed to make the running in the States, as well as the dying days of *The Avengers*. And after moving to California he spoke philosophically about the difficulty of getting his new projects commissioned under the American system.

It has been fashionable recently to take him at his own estimate. It's pointed out that his scripts made frequent use of similar material, and his part in *Doctor Who*'s early success is played down in favour of other important contributors like David Whitaker and Raymond Cusick. Yet it was good material, both deeply personal and universally understood, mythic in its evocation of terror and exhilaration, struggle and success. And in the Daleks – the characters, not just the visual icons – Terry Nation defined the language of nightmare and fantasy for a generation of children. Without his work, *Doctor Who* would probably have run its 52 episodes and gone to oblivion as an earnest, half-forgotten BBC serial of the mid-sixties. Like most common misconceptions, that Trivial Pursuit answer contains at least a grain of truth.

BLAKE'S 7

"It's *The Dirty Dozen* in space." With that line Terry Nation sold BBC executive Ronnie Marsh his new science fiction series, *Blake's 7*. Ironically the series took over the budget and slot previously assigned to the veteran police series *Softly, Softly: Task Force*. Now thieves, smugglers and fraudsters were the heroes, fighting an establishment more corrupt than they. The series told of the noble and doomed efforts of revolutionary Roj Blake and his motley crew of ex-crooks to overthrow a repressive space empire, the Federation. It was Nation's usual story of individualists, misfits, and loners against faceless bureaucracy, but the series was also notable for its calculating villainess Servalan, presciently created as a female figure of political authority some time before Margaret Thatcher became Prime Minister. Nation wrote 19 episodes over three years, including the entire first season.

DOCTOR WHO MAGAZINE

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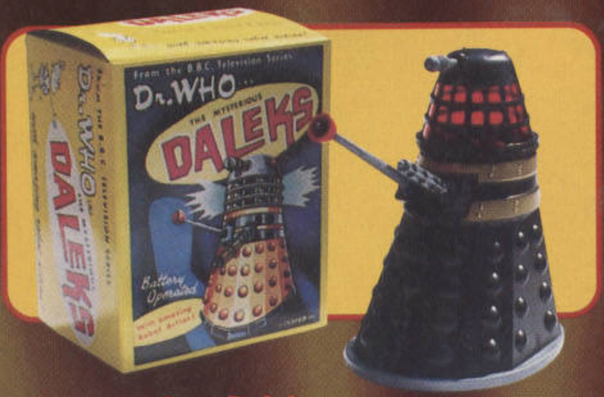

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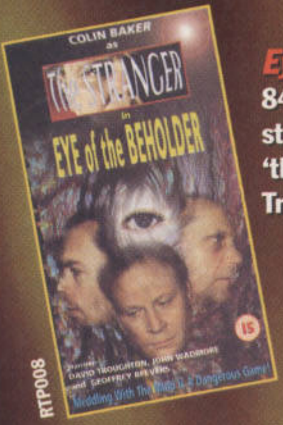

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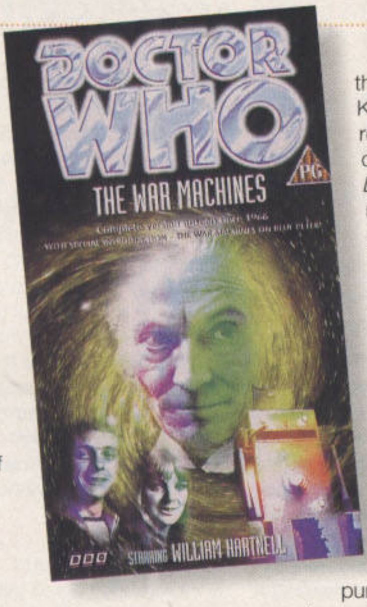
Shelf Life

in which the First Doctor finds purgatory in a disco inferno

And Dave Owen revels in another divine comedy altogether.

DOCTOR WHO: THE WAR MACHINES

Video BBC Video **Featuring** The First Doctor, Dodo, Ben and Polly **RRP** £11.99 **Cat No** BBC 6183 **Available** 2 June



London, 1966 – and inside a modern cylindrical building, a signal is being transmitted that will have a hypnotic effect upon the minds of millions. Yes, live from BBC Television Centre, another edition of *Blue Peter* holds the nation's children in thrall. Christopher Trace, the show's forgotten presenter, delivers a report straight to camera while a War Machine from an upcoming episode of *Doctor Who* rolls into the studio, and (terrifyingly) destroys some cardboard boxes, atypically not earmarked for showing young viewers how to make their own War Machine at home.

It's delightful to see this nostalgic excerpt used as the lead-in to BBC Video's release of *The War Machines*. Not only is it an intrinsically worthwhile relic, reminding us that there was a time when children's television comprised more than manic inarticulates foisting rubbish on the innocent, but it establishes the story's context perfectly – for the first time since *An Unearthly Child*, *Doctor Who* lingers on present-day Earth. I had decided I loved this release as soon as the *Blue Peter* clip faded to be replaced by an (I trust) authentic spinning BBC globe and programme announcer.

***The War Machines* is typical *Doctor Who*, but utterly unrepresentative of William Hartnell's era**

The War Machines is perhaps very typical of *Doctor Who* as a whole, but utterly unrepresentative of William Hartnell's tenure. The First Doctor's exploits almost invariably concerned human history or a science fiction setting so far removed from the the here and now as to be recognisable only allegorically, if at all. This story is unprecedentedly current – featuring, for example, the regulars in a pub being apprised of the story's unusual happenings by Kenneth Kendall, a real BBC newsreader or, even more akin to the contemporary melodrama which *Doctor Who* had singularly failed to resemble until now, a brawl in a discotheque! As well as presaging a formula that would predominate *Doctor Who* in years to come (just think of *The Invasion*, *The Green Death*, or *Remembrance of the Daleks* while watching), *The War Machines* marks a rennaisance for the series. The leading cast had become diluted over the series' first three years, and the introduction of Ben and Polly, an earthy sailor and a lovely debutante, would be the first time ever that new blood had been successfully pumped into the format. Ben is a rarity – an immediately likeable working-class companion for the Doctor. He teases Polly for her airs and graces yet defers instinctively to the Doctor, sensing a wisdom in the character which transcends William Hartnell's uncomfortable delivery of dialogue clearly beyond his capacity for scientific or technological terminology.

Perhaps due to this period's patchy availability on sell-through video, the Doctor and companion, Dodo, who emerge from the TARDIS seem like strangers, especially seeing as they're directed as if in a silent movie for a long first minute. When Dodo does open her mouth, Jackie Lane gives a performance so stagey that she actually improves once under the spell of WOTAN, the villainous computer driving the story's events, and her low-key departure (or rather, failure to reappear) later in the story comes as no particular disappointment. No matter – *The War Machines* compensates, again unusually for early *Doctor Who*, by depending not on credible performances from the established cast, but from a believable threat in a recognisable setting.

Episode 1 establishes vividly that WOTAN is a completely new kind of computer, more similar to a human intelligence than any before. The scenes in the computer room atop the Post Office Tower where WOTAN asserts its control over its inventor, Professor Brett, to the strains of the unsettling stock music used previously in *Inside The Spaceship* and subsequently in *The Moonbase*, are among the story's best, and lead to a vivid cliffhanger, one of three excellent examples.

I was hard-pressed to identify scenes restored to this edition until the final episode, possibly because it has been years since I saw the incomplete print shown on UK Gold – and also because they have been reintegrated so flawlessly as to not leave a noticeable join. There are clues, however, in the action-based scenes reprised as a backdrop to the restoration credits at the end. For all the effort that has gone in to its reconstruction, this story merits re-evaluation in its own right, being as groundbreaking a relaunch as *Spearhead From Space*, or even last year's TV Movie. It stands re-viewing more than any other example of William Hartnell's *Doctor Who*, and is an excellent choice for the first black-and-white release in far too long. Hypnotic.

DOCTOR WHO: THE EIGHT DOCTORS

Novel BBC Books **Featuring** The Eighth Doctor, Samantha Jones and many more
Author Terrance Dicks **RRP** £4.99
ISBN 0 563 405635 **Available** 2 June

Without exaggeration, I can truthfully say that I jumped for joy upon hearing both the title and author of the first of BBC Books' in-house *Doctor Who* novels. Having read it, I have calmed down a little – but only a little, so vividly does *The Eight Doctors* showcase Terrance Dicks' strengths and weaknesses.

He leaves the reader in no doubt regarding his opinion of the TV Movie, an open contempt which he barely disguises as his main character's thoughts. His Eighth Doctor is consistent with the author's previously stated view that all the Doctor's incarnations are fundamentally similar, and have only superficial differences. Rather than flesh out his sketchy characterisation with strong new traits, Terrance strands him without his memories, with only the TARDIS to guide him through a (complete and sequential) series of encounters with his predecessors.

This structure overcomes what would be a problem of emphasis in a book chosen to relaunch the new Doctor, and ensures that he's in the forefront for much longer than any of the other Doctors. There

DOCTOR WHO
THE EIGHT DOCTORS
TERRANCE DICKS

would be no room left for the Eighth Doctor in a crowded TARDIS containing all previous seven Doctors behaving in a scene-stealing manner.

Before the journey back, there's some material set in present-day London that led me to precisely the same misgivings that I experienced when Ace was introduced in *Dragonfire*. It's another return to the school where it all began back in 1963 – but with likeable young teachers, and teenage villains peddling "gear" to "the kids", it's as much Grange Hill as Coal Hill. The Eighth Doctor, who seems to acquire a new companion in every new adventure (in whatever new medium) picks up Samantha Jones, as unbelievable a London teenager as Ace before her. She doesn't accompany the Doctor for the majority of the book, however, so it's too early to tell whether she'll develop in print as successfully as her predecessor.

> **Once more we have a "wheezing groaning" TARDIS, "young-old" faces and a "vaguely bohemian" Doctor**

All of the author's much-loved mannerisms resurface, including "wheezing groaning" TARDISes, "young-old" faces, and a "vaguely bohemian" Doctor.

And, it seems, a tendency to write very short paragraphs!

The Doctor's intersections with himself all occur during televised stories. The moment where he stumbles upon his first incarnation in the paleolithic forest of *100,000 BC* is a magical one; time freezes for the onlookers, and the two Doctors share a private moment of mutual enlightenment. Terrance's choice of historical moments to insert the Eighth Doctor like a Zelig or Forrest Gump are telling – he includes self-penned stories, of course, but he's also loyal to former writing colleagues Malcolm Hulke and Robert Holmes.

Dear Terrance . . .

Eight things that never happen in Terrance Dicks books (with apologies) . . .

A single paragraph drags on interminably.

The TARDIS materialises without comment on the familiarity of the "wheezing" and "groaning" it produces.

The TARDIS control room is of an unremarkably plausible size.

The villain turns out to be a completely new adversary, totally unrelated to any that have appeared in the author's work before.

The Doctor's companion is old, plain, and stupid-looking.

Gallifrey's government is honest, open, and free from corruption at the highest level.

The original and lengthy chapter titles offer no clue whatsoever as to the development to follow.

The latest incarnation of the Doctor is imbued with unprecedented new characteristics, making him radically different from those that have gone before.

WHEEZE
GROAN

At first, the Doctor's interventions are ingenious explanations as to why his previous selves radically altered their behaviour – but with later Doctors, all we see are unoriginal epilogues to transmitted stories: *The Sea Devils* Episode Seven, *The Daemons* Episode Six and *State of Decay* Part Five (the latter compromised by having to prefigure the author's existing sequel, *Blood Harvest*). It all gets too complicated at the end; setting a lengthy sequence amid *The Trial of a Time Lord*'s itself confused conclusion is just asking for trouble, and matters are muddied further by both revisiting known Gallifreyan conspiracies and adding a new one.

What makes Dicks' original *Doctor Who* novels so compelling is the unselfconcious ease with which he shamelessly returns to his own favourite situations. This affords the same kind of pleasure as groaning indulgently at a late night horror film when a previously-deceased monster lurches back to life to pad out the final reel. But of everyone writing new *Doctor Who* fiction in the nineties, he has more right to take liberties with the past than anyone else, and never takes himself too seriously.

Overambitious perhaps, but nevertheless immensely enjoyable. I was right to jump.

DOCTOR WHO: THE DEVIL GOBLINS FROM NEPTUNE

Novel BBC Books **Featuring** The Third Doctor, Liz Shaw and UNIT **Authors** Keith Topping and Martin Day **RRP** £4.99 **ISBN** 0 563 40564 3 **Available** 2 June

The convention that *Doctor Who* stories should be either set so far in the past (or future) to become a significant component of their scenario, or to take place so near the present day as to foster audience identification with the world under threat (as per *The War Machines*) means that few adventures have been positioned retroactively during the series' own run – and both *Mawdryn Undead* and *Remembrance of the Daleks* did this chiefly so as to have characters interact with their own pasts.

Not so *The Devil Goblins From Neptune*; its chief reason for taking place at the start of the seventies appears to be that the popular culture and social mores of the time are hysterical in retrospect. Bad 'progressive' rock music, lava lamps and eight-track cartridge tapes never actually appeared in *Doctor Who* circa 1970, but there were plenty of guns, fast cars, fights and explosions. The young men taking part were all rugged and handsome, but Munro, Hawkins, Yates and Benton were somehow less completely 'men' than ITV counterparts Bodie and Doyle, Paul Foster and George Carter, who'd be bidding farewell to a different towelling-robed stunna before every case. Now, in print, Mike Yates too has a voracious amorous appetite (down, boy). Authors Keith Topping and Martin Day are versatile and responsible enough to psychoanalyse Yates after they've finished having fun with him, and ensure that the character is ultimately enriched rather than belittled.

The simplest comparison applicable to *The Devil Goblins From Neptune* is with Virgin's recent *The Dying Days*. Both describe the Doctor and UNIT pitted against relatively local invaders, and both take place in a world with tantalising differences to our own. Here, there's a Liberal government in power, The Beatles carried on without Paul (a trick the authors have repeated), and *Mainly For Men* made it to the screens. Whichever of these you may consider to be the biggest threat to moral decency, the Doctor instead concentrates on another – the eponymous goblins (the Waro from Triton, to be precise).

DOCTOR WHO
THE DEVIL GOBLINS FROM NEPTUNE
KEITH TOPPING & MARTIN DAY

The Waro are as numerous, deadly, and as individually interesting as the maggots from *The Green Death*, so there's a surrounding East-West spy thriller to maintain interest. The novel also attempts to rationalise the difficult existence of an international force such as UNIT around the time of the Cold War. As someone who has never adequately followed a James Bond film, let alone a John Le Carré novel, I found it easier to recognise comforting staples of the genre – the icy but passionate Russian Mata Hari, and the obsessive part-numbering of every piece of military technology – than to follow the corruption plot within.

Until, that is, it comes to resemble another plot entirely. No reasonably self-aware Earth invasion story this year could be expected to resist alluding to *Independence Day*, and I took particular delight in seeing that Keith and Martin have chosen that film's intellectual nadir – the scene where the American President realises, in a flash of telepathic empathy, that the aliens are irredeemable and must be wiped out, thus saving himself and the movie from any tedious moral introspection – to turn on its head.

Us-versus-them battles for the planet need something special to render them unique among an overcrowded genre. *The Devil Goblins From Neptune*'s confrontation is successfully garnished with some attention-jolting interludes, most memorably the scene wherein two bunker-bound technicians stumble on computer data that triggers their own incarceration. The whole is rounded off with a couple of epilogues that are far more intellectually satisfying on the page than the explosions which terminated so many of the Third Doctor's television stories.

Both novels from BBC Books succeed, in their own way, by acknowledging that *Doctor*

Bad 'prog rock' music, lava lamps and 8-track cartridges were never actually in *Doctor Who* circa 1970

Talking Books Keith Topping and Martin Day

Who was the best James Bond?
KT Sean Connery, very closely followed by Tim Dalton.
MD Connery, by a country mile. But the books are better!

And the best Bond film?
KT and MD *Live and Let Die*.
KT I've even plagiarised a line of dialogue in *Devil Goblins*!

What sums up the seventies for you?
KT Hai Karate aftershave, as worn by the Goodies whilst listening to T Rex in their penthouse *Get-Carter*-style "pad" . . .
MD Being in a pram, probably.

Why set the book in the early Pertwee era?
KT Because Season Seven is the most consistent run of episodes of that era, possibly of *Doctor Who*'s history.

Is your book an homage or a send-up?
KT Both – and neither. It's a reflection of what the early Pertwee years have always meant to me – the humour is there because I find a lot of the Season Seven stories very funny. But there's also a dark element to those stories that few *Doctor Whos* before or since had.
MD I hope it plots a middle path: extracting the Michael where that is required, but still concentrating on the aspirations and hopes of real people.

Who has a number of disparate audiences, and appealing to all of them simultaneously. Topping and Day carry this off seamlessly, and their novel offers great reassurance regarding the future of *Doctor Who* in print.

THE NEW ADVENTURES: DRAGONS' WRATH

Novel Virgin Books **Featuring** Bernice, Irving Braxiatel **Author** Justin Richards **RRP** £4.99 **ISBN** 0 426 20508 1 **Available** 19 June

In case you were wondering, *Shelf Life* does not receive complimentary copies of the volumes under scrutiny each month as a matter of course, but instead peruses them as typesetter's proofs adorned with publishing hieroglyphics and instructions to the printers. I felt a huge surge of relief that the remark "style as previous book" scrawled across the preliminary page of *Dragons' Wrath* turned out to be a typographical directive, and not a comment on the manuscript itself.

THE NEW ADVENTURES
NA
DRAGONS' WRATH
JUSTIN RICHARDS

After the unexpected *Oh No It Isn't!*, *Dragons' Wrath* initially sounds more typical of a series centring on Bernice, a lively archaeologist who has adventures – 'Indiana Jones in space', in media shorthand. It's nothing of the sort, of course, because Bernice is infinitely more tangible than Spielberg's adventurer, being motivated by desires for comfort, security, and excitement (as opposed to unnecessary risks), just like those of us reading about her. Bernice joins expeditions because it pays her rent, and it's not her fault if they turn out to be more than she expects.

Justin Richards' work is typified more by complex, well-conceived plotting than insight into the human condition, and those who enjoyed the serpentine twists of his *The Sands of Time* will not be disappointed by this, which focuses on the authenticity of a historical artefact, the revelation of its purpose, and the political significance it possesses at the time of the story. There appears to be more than one genuine Gamalian Dragon in circulation, but art forgery isn't the only link with *City of Death*; Irving Braxiatel, first alluded to in that story, makes another literary appearance.

Incorporating Braxiatel (who, conveniently, holds a chair at Bernice's university) is cheerfully shameless cheating on the author's part, since he takes the role of the Doctor for much of the story. Nevertheless, Bernice remains centre stage; her vigour, plus a variety of memorable (and easy to visualise) locations, help make this Justin's liveliest book. But the real star is the plot; an initial mystery followed by a series of progressively more engrossing revelations. The title and synopsis led me to fear that this would be tedious sword-and-sorcery, but one should never judge a book by its cover, précis, or even typesetter's instructions. Gripping.

DOCTOR WHO'S RETURN TO DEVILS END

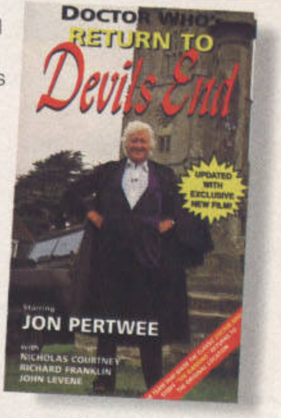
Video Reeltime Pictures **Featuring** Jon Pertwee, Nicholas Courtney, Richard Franklin, John Levene and Christopher Barry **RRP** £10.99 **Cat No** RTP 1070 **Available** Now

Originally released in 1991 as *Return to Devils End*, this depiction of a visit to the location of seventies serial *The Dæmons* by most of its main cast plus director dragged in places. It has been re-edited for re-release, and now contains amateur home movie footage shot during the making of the story.

Paradoxically, this is precisely what stops it from looking like a home video – 'our holiday in Aldbourne' – and more like a professional documentary. It is at least up to broadcast standard, and would make an ideal companion to any future televised screenings of the story.

The home movie footage is rationed sensibly to illustrate interviewees' points throughout and, alongside some seldom-seen black and white location and set photographs, help affable director Christopher Barry to explain how the story was made. Few stories of the time were as location-intensive as *The Dæmons*, so this experiment works unusually well, and could stand being applied to the later location-only stories. One might have expected to see the cast members recreating their old chemistry, even as far as maintaining the pecking order of rank, but this film is made truly classy by composer Mark Ayres' doting emulation of Dudley Simpson's original synthesiser abuse, and director Keith Barnfather's adoption of Barry's multi-camera location technique.

This passes the test for any item of *Doctor Who* documentary or journalism – it made me want to go back and watch the original story again.



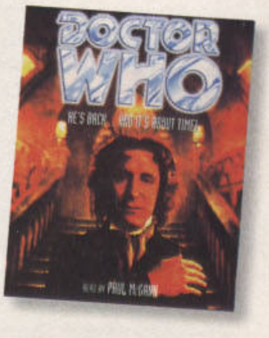
DOCTOR WHO: THE NOVEL OF THE FILM

Audio BBC Audio Author Gary Russell **Narrator** Paul McGann **RRP** £7.99 **Cat No** Z1990 **Available** 2 June

Paul McGann's ability to narrate a story was proved last year when he read Ian McEwan's *The Comfort of Strangers* over a series of late nights on Radio 4. He is a performer who, unlike his fellows, lacks thespian bellowing and studied enunciation; his readings, therefore, sound less like booming oratory delivered in Westminster Abbey and more like a conspiratorial story shared with a friend in a pub.

A drawback of the TV Movie was its pacing; luxurious scene-setting preceded a frantic rush to cram the rest of the story in. This is less of a problem in Gary Russell's book of the film; characters' thoughts are more interesting to read than to watch, and it's still less of a problem in this, the tape of the book of the film. Put this on when you're doing the dusting, driving to work, or having a bath, and allow the images from the film to return at a pace that suits you.

Paul McGann is, of course, a Liverpudlian, and although his rendition of Eric Roberts' Master is spot on, even down to the insane laughter, his Chang Lee is more Scally than Triad. Although the sleeve credits Gary Russell with abridging his manuscript, there's little missing, and it sounds as though he has simply exploited the opportunity to tighten it up. As a McGann might say, it's sound. **DWM**



The High Council

Our free-for-all forum for the debate of thorny matters of continuity, canonicity and other long (and probably made-up) words, has been temporarily hijacked. Here **Elisabeth Jackson**, the caring face of **DWM**, chooses the best of your solutions to other readers' more, ahem, 'personal' *Who*-related problems . . .

My girlfriend, who I've been seeing for six months, thinks I'm mad for liking *Doctor Who*. The only sci-fi show she'll watch is *The X Files*. Which *Doctor Who* stories should I show her to convince her of the merit of *Doctor Who*, and how should I 'sell' them to her?

Call yourself a *Doctor Who* fan? Come on! *The Deadly Assassin, The Caves of Androzani, City of Death, Genesis of the Daleks, Revelation of the Daleks* . . . the list goes on.
Stuart Thorpe, Penge

Don't attempt to 'sell' *Doctor Who*. Sell the happiness the show brings you. She'll love you for it.
Kevin McHale, London

Androzani: "turn off"

I tried selling *Doctor Who* to my girlfriend by showing her *The Caves of Androzani*, throughout which she continually laughed and complained about bad acting (!). No matter how good you know it to be your girlfriend will probably never appreciate *Doctor Who*'s merits. My girlfriend and I ended up turning off the video after 15 minutes and went straight back to bed. Maybe it's not such a bad idea after all – try showing her *The Twin Dilemma*!
Bob Friend, Wiltshire

The X Files is dreadfully overrated. Dump your girlfriend for one with better taste – do you live anywhere near Jackie Jenkins?
Angela McCann, Harrow

With no new series of *Doctor Who* due in the immediate future, there sometimes seems to be little point in carrying on as a fan. I've watched all the old videos countless times, and I don't like the *New Adventures*. DWM give me a boost but I'm worried it's not enough – I've even thought about selling my Target novelisations. How can I revive the fan within me?

You need look no further than Issue 242 of this esteemed organ, and the article *20 Moments When You Know . . .*
James Maitland, Whitby

Try watching *Crime Traveller*. This diluted version will make you realise just what you are missing.
Anita Carpenter, Crawley

Tired of *Doctor Who*? Tired of life, that's what I say. All of life can be found in *Doctor Who*, from thought-provoking drama to light-hearted comedy and all shades in between. There may be no sign of a new series, but over 90 stories have been released on video, there are still reruns on UK Gold and, although secondary to the series itself, the books and magazines can help to sustain your interest. There's life in the old dog yet!
Jon D Murray, Hayes

I really want to wear my Paul McGann costume to a school disco because I feel really confident in it, but I'm scared I'll be bullied. What should I say to people who have a go at me about wearing it?

If you feel confident in it then for goodness sake wear it! If people have a go at you then stand up for *Doctor Who* and ask if they saw the film. If they say 'yes', ask their opinions on it. This will, hopefully, convince them that there is no shame in *Doctor Who*, and now that it has won the Best Drama title at the BBC's all-time greats awards show you have something to back yourself up with!
Peter A Rae, Chorley

Master: "girlfriends"

I see no problem whatsoever if you are wearing it to a fancy dress party. If, on the other hand, it's an ordinary disco then why do you feel the need to dress up as the Doctor? It's a school disco, not a science fiction convention. If your favourite show was *The New Adventures of Superman* or *The Teletubbies*, you wouldn't dress up as any of them, would you? If you must dress up, I suggest you go as the Master, in leather jacket and shades. You'll have more chance of getting a girlfriend then.
Darren Tate, Whitstable

Every time I go on a first date with a new prospective partner, the conversation always turns towards our interests and hobbies. How can I, as a 30-year-old obsessive fan who watches at least one *Doctor Who* video a day, explain my enthusiasm in terms my date will understand?

Don't. At least not until you are planning to live together!
Colin Lennox, Halifax

Romana: "*Blue Peter*"

Tell it to them straight, but choose the right moment and don't give them the impression that you're obsessed – wittering on for hours about Leela or the Valeyard will not endear you to your new beau. The chances are the only Romana they'll have heard of is the one on *Blue Peter*. Don't force them to watch the show if they don't want to – you wouldn't want them to force you to watch *Pets Win Prizes* or *Gladiators*. You should set aside time in your relationship for you both to do your own thing – it will make the time you spend together even more special.
Amanda Ripley, Romford

I suggest that when you invite your new partner round to your house or flat you leave a couple of well-chosen videos 'casually' lying about. Don't make a big thing about it, just say that you like it but it's just one of the many facets that go to make you the interesting person you are!

Play it cool. You never know, your partner may turn out to be a fan also – there's a lot of us about.
Michael Brown, Telford

Normal service is resumed next time, so we need your answers to these posers . . .

Is the TARDIS materialisation noise actually audible to characters in the series?
Tim Miller, Peterborough

When the TARDIS is torn apart in *Frontios*, what happens to Kamelion?
Alex Jenson, Romford

How can the TARDIS scanner show what Urak the Tetrap is seeing at the end of Part One of *Time and the Rani*?
Karen Hunt, Ipswich

Whatever happened to Roberts and the other two missing crewmembers in *Kinda*?
Philip McCready, Cheltenham

How do the Doctor and Romana get to the bottom of the Eiffel Tower so quickly at the end of *City of Death*?
Steve Anderson, Stoke

Is UNIT HQ one building or several different ones?
Geoff Standish, Gillingham

When Ian Chesterton and Barbara Wright return to London circa 1965, how do they explain away the sudden disappearance of minor Susan Foreman on the very same night in 1963 that they, too, vanished? And whose Box Brownie takes those snaps seen in *The Chase*?
J Wardle, Reading

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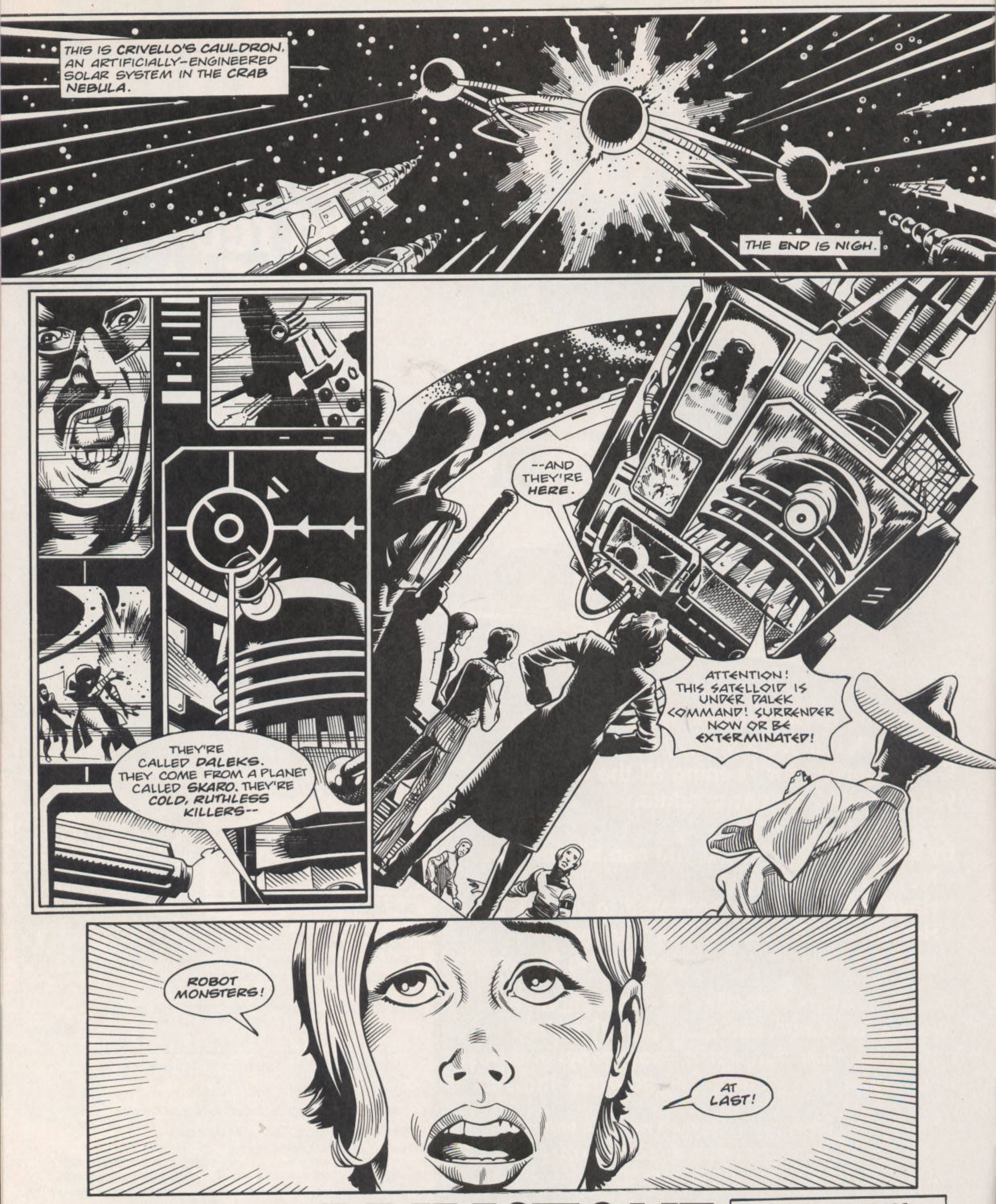
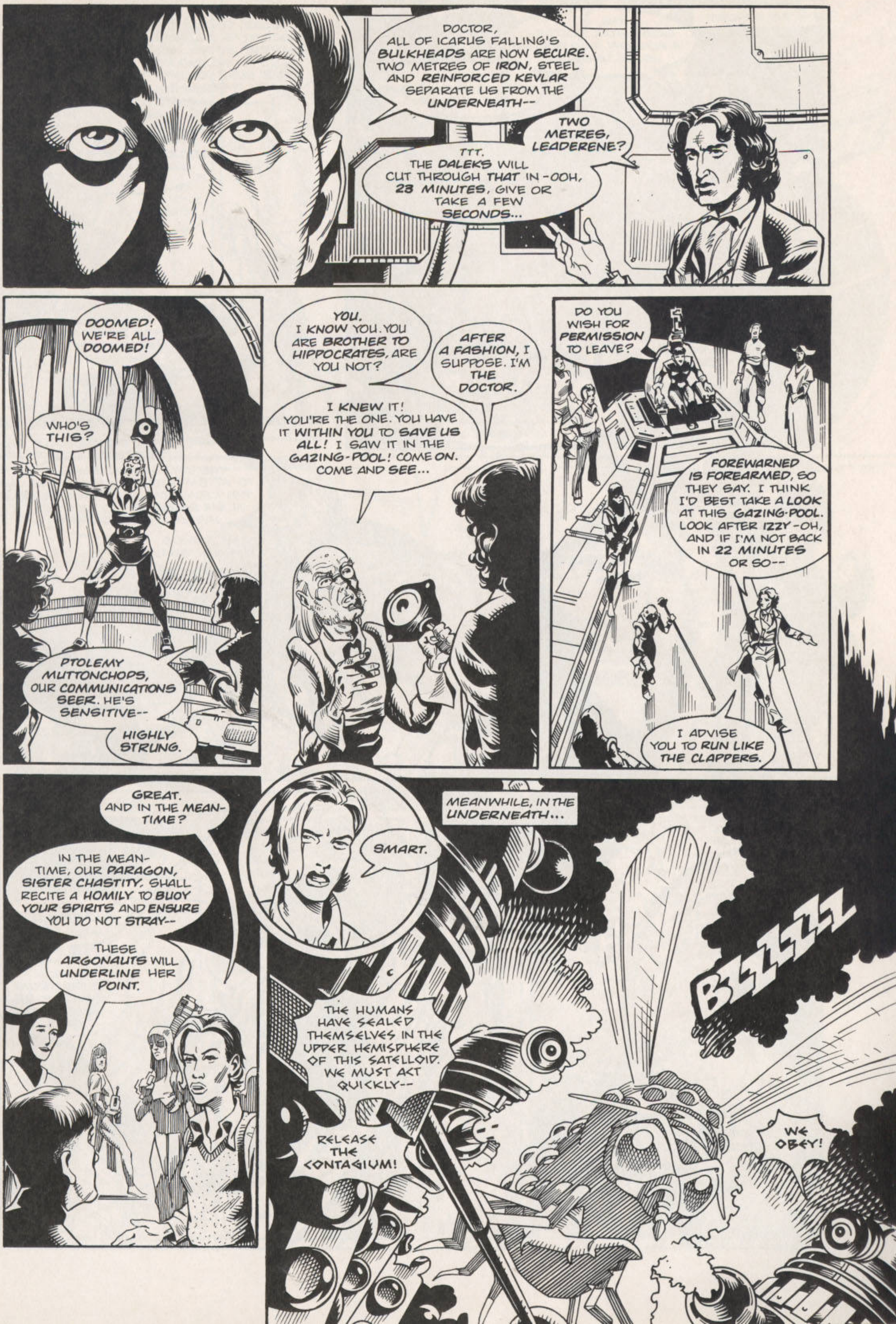
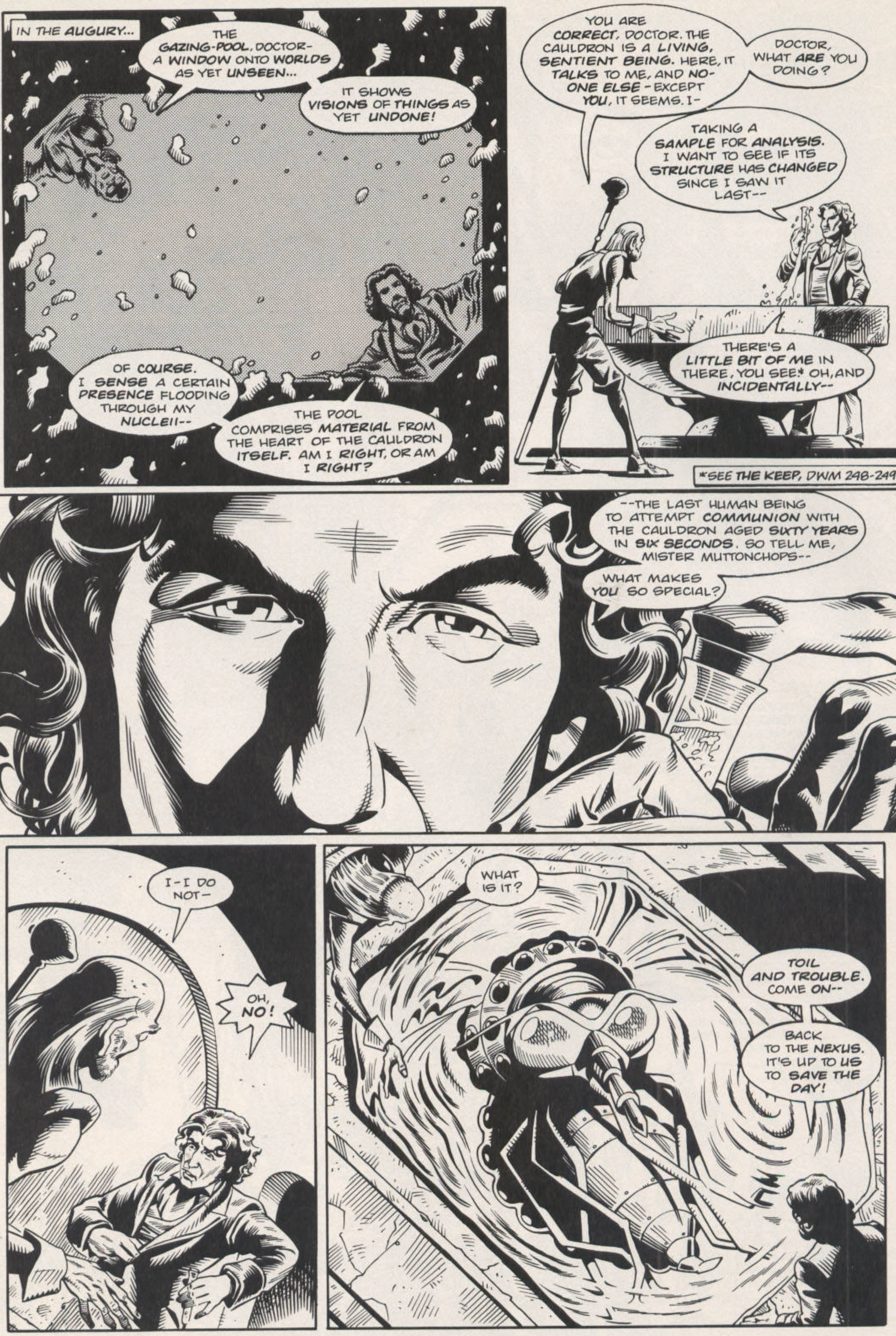
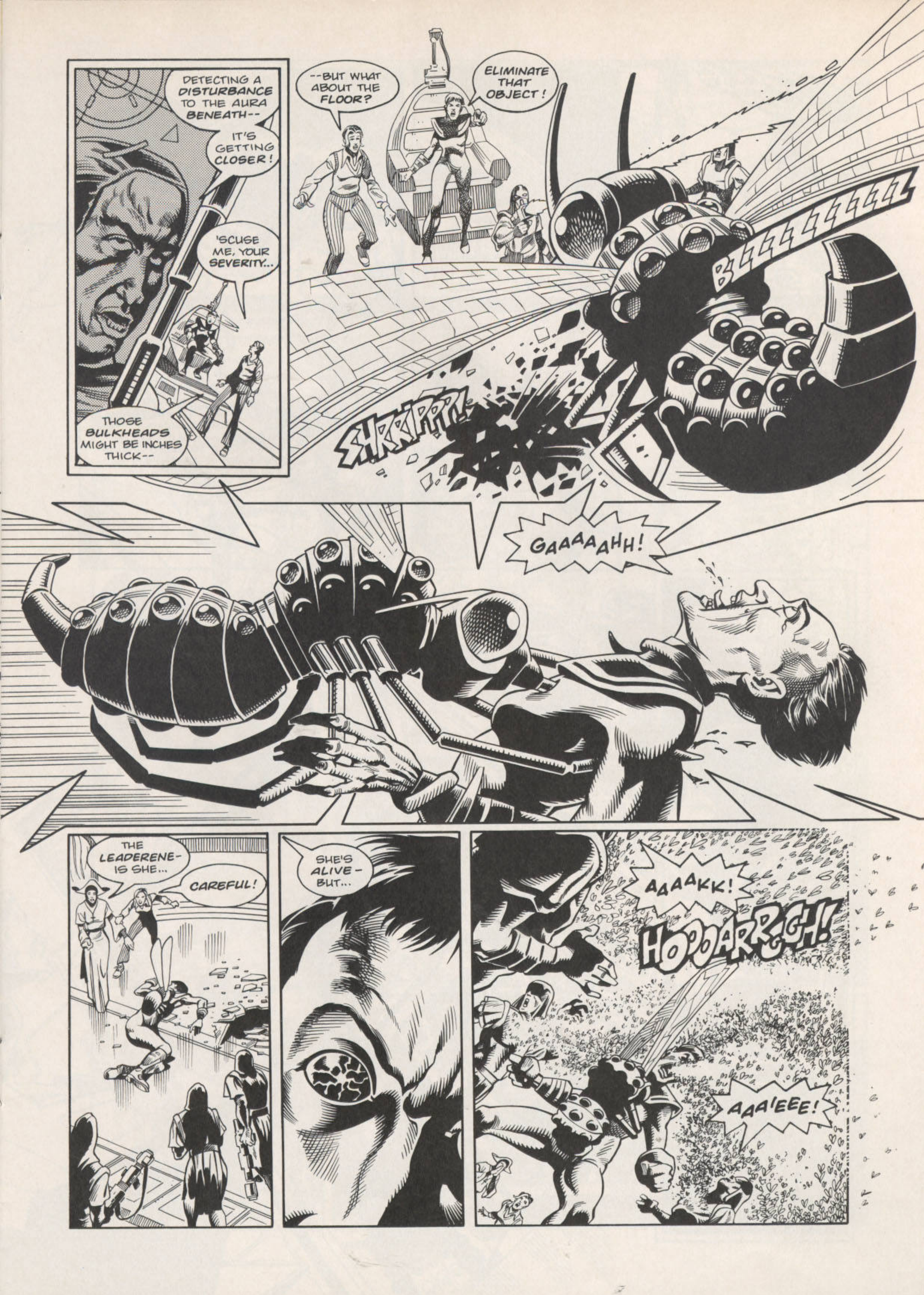

THIS IS CRIVELLO'S CAULDRON, AN ARTIFICIALLY-ENGINEERED SOLAR SYSTEM IN THE CRAB NEBULA.
THE END IS NIGH.
THEY'RE CALLED DALEKS. THEY COME FROM A PLANET CALLED SKARO. THEY'RE COLD, RUTHLESS KILLERS--
--AND THEY'RE HERE.
ATTENTION! THIS SATELLOID IS UNDER DALEK COMMAND! SURRENDER NOW OR BE EXTERMINATED!
ROBOT MONSTERS!
AT LAST!

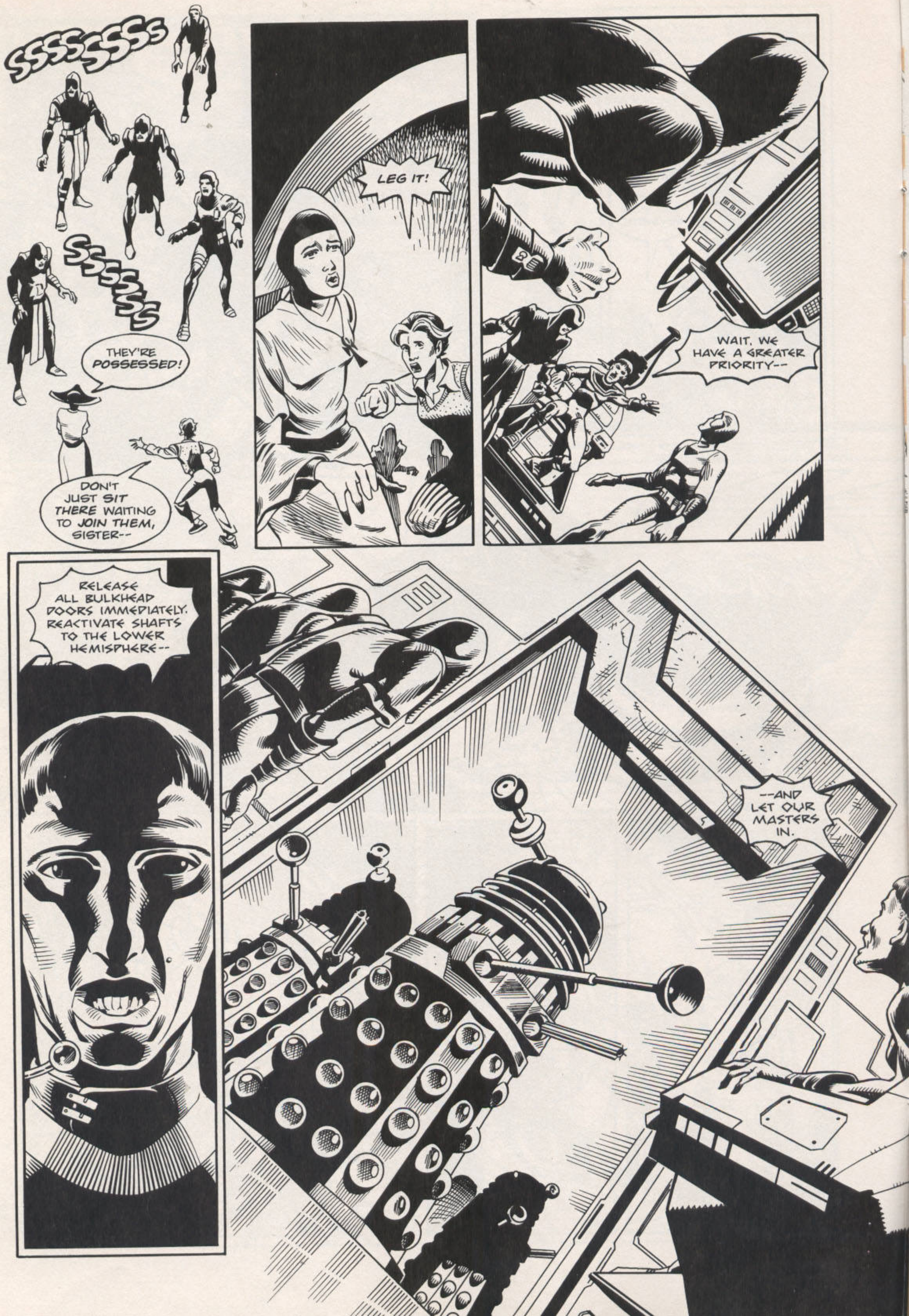
FIRE AND BRIMSTONE

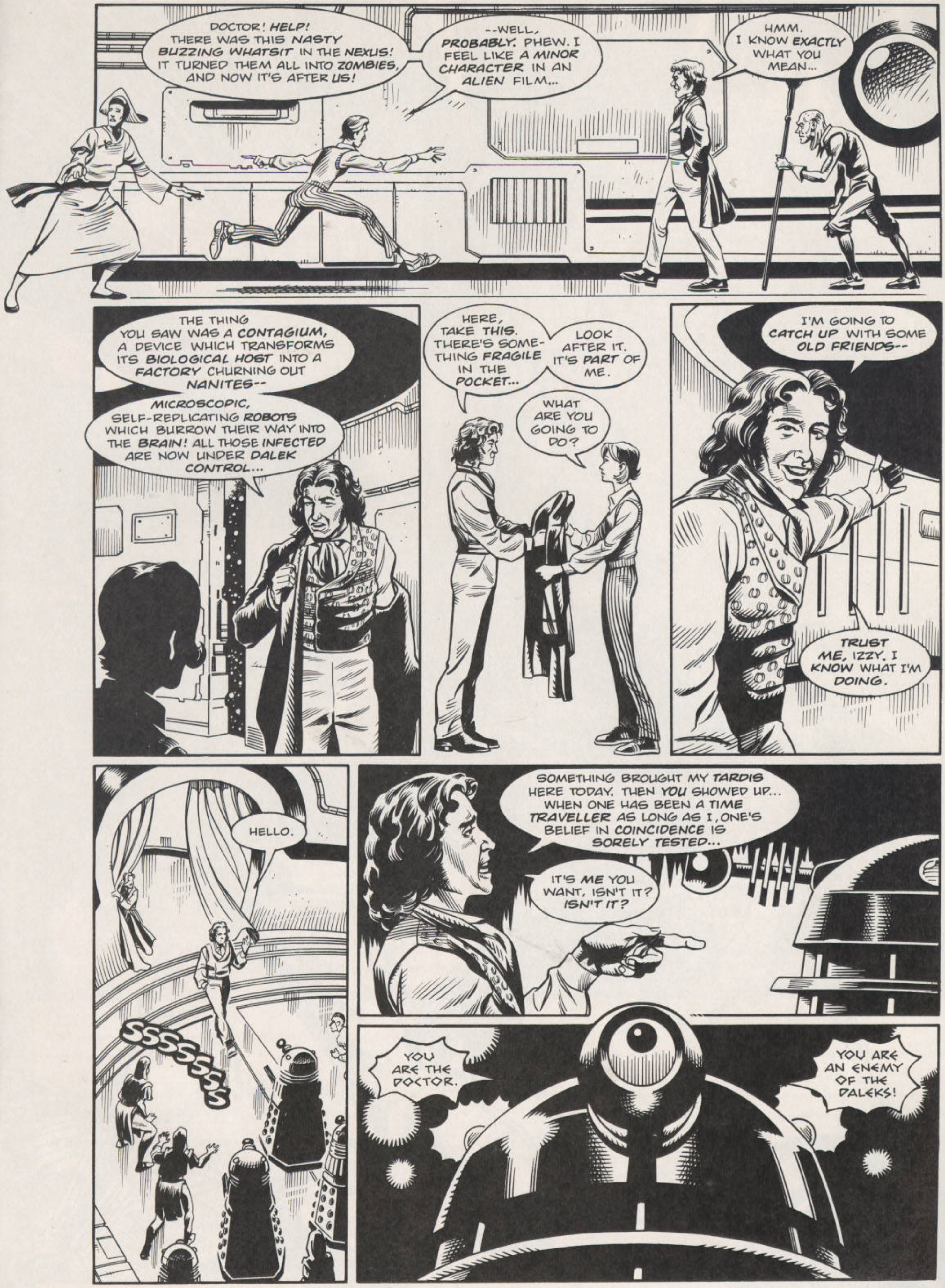
STORY: ALAN BARNES
PENCILS: MARTIN GERAGHTY
INKS: ROBIN SMITH
LETTERS: ELITTA FELL
EDITORS: GARY GILLATT + SCOTT GRAY

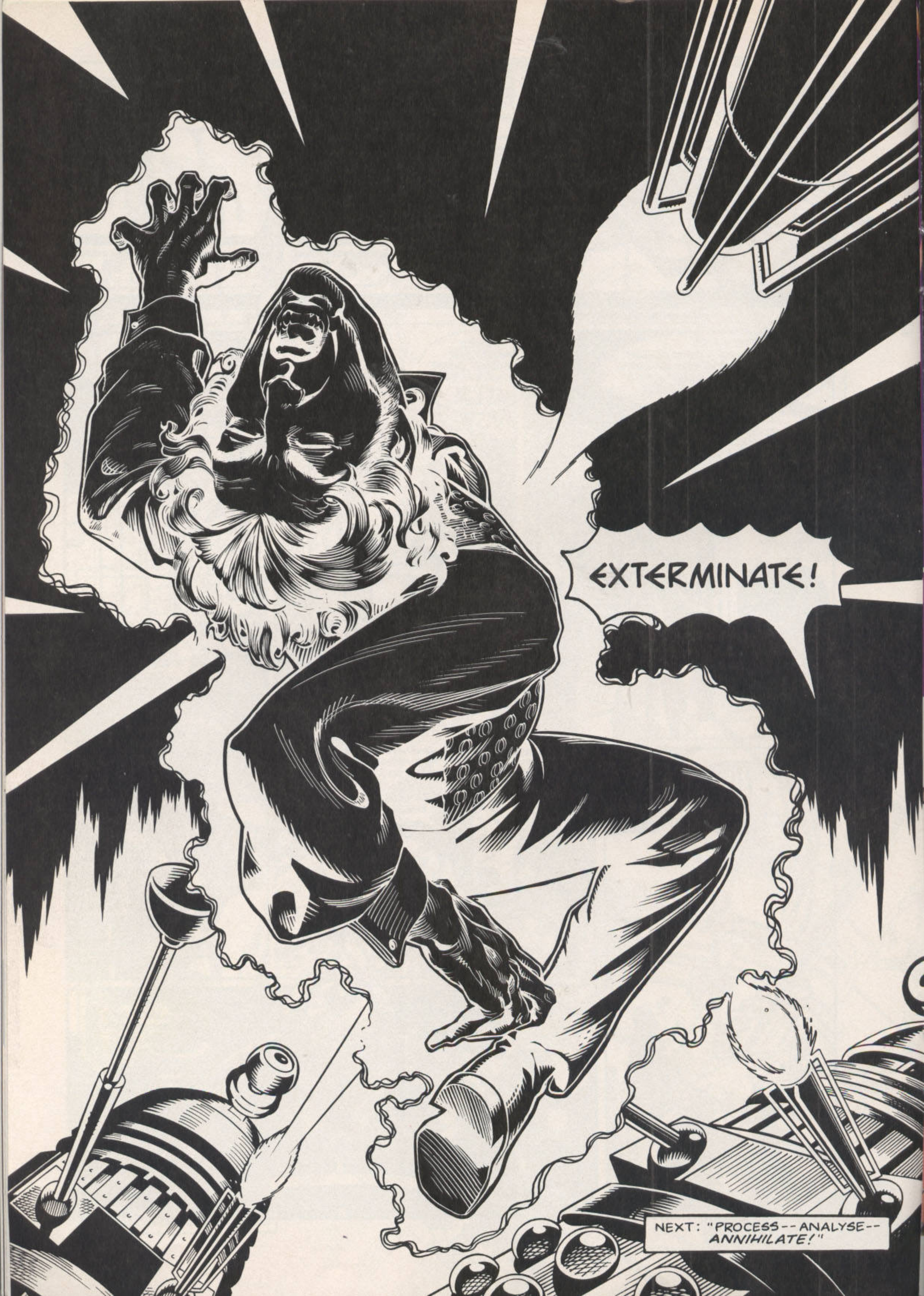

DOCTOR, ALL OF ICARUS FALLING'S BULKHEADS ARE NOW SECURE. TWO METRES OF IRON, STEEL AND REINFORCED KEVLAR SEPARATE US FROM THE UNDERNEATH--
TWO METRES, LEADERENE?
TTT. THE DALEKS WILL CUT THROUGH THAT IN -OOH, 23 MINUTES, GIVE OR TAKE A FEW SECONDS...
DOOMED! WE'RE ALL DOOMED!
WHO'S THIS?
PTOLEMY MUTTONCHOPS, OUR COMMUNICATIONS SEER. HE'S SENSITIVE--
HIGHLY STRUNG.
YOU. I KNOW YOU. YOU ARE BROTHER TO HIPPOCRATES, ARE YOU NOT?
AFTER A FASHION, I SUPPOSE. I'M THE DOCTOR.
I KNEW IT! YOU'RE THE ONE. YOU HAVE IT WITHIN YOU TO SAVE US ALL! I SAW IT IN THE GAZING-POOL! COME ON. COME AND SEE...
DO YOU WISH FOR PERMISSION TO LEAVE?
FOREWARNED IS FOREARMED, SO THEY SAY. I THINK I'D BEST TAKE A LOOK AT THIS GAZING-POOL. LOOK AFTER IZZY -OH, AND IF I'M NOT BACK IN 22 MINUTES OR SO--
I ADVISE YOU TO RUN LIKE THE CLAPPERS.
GREAT. AND IN THE MEAN-TIME?
IN THE MEAN-TIME, OUR PARAGON, SISTER CHASTITY, SHALL RECITE A HOMILY TO BUOY YOUR SPIRITS AND ENSURE YOU DO NOT STRAY--
THESE ARGONAUTS WILL UNDERLINE HER POINT.
SMART.
MEANWHILE, IN THE UNDERNEATH...
BZZZZZ
THE HUMANS HAVE SEALED THEMSELVES IN THE UPPER HEMISPHERE OF THIS SATELLOID. WE MUST ACT QUICKLY--
RELEASE THE CONTAGIUM!
WE OBEY!


IN THE AUGURY...
THE GAZING-POOL, DOCTOR- A WINDOW ONTO WORLDS AS YET UNSEEN...
IT SHOWS VISIONS OF THINGS AS YET UNDONE!
OF COURSE. I SENSE A CERTAIN PRESENCE FLOODING THROUGH MY NUCLEII--
THE POOL COMPRISES MATERIAL FROM THE HEART OF THE CAULDRON ITSELF. AM I RIGHT, OR AM I RIGHT?
YOU ARE CORRECT, DOCTOR. THE CAULDRON IS A LIVING, SENTIENT BEING. HERE, IT TALKS TO ME, AND NO-ONE ELSE - EXCEPT YOU, IT SEEMS. I-
DOCTOR, WHAT ARE YOU DOING?
TAKING A SAMPLE FOR ANALYSIS. I WANT TO SEE IF ITS STRUCTURE HAS CHANGED SINCE I SAW IT LAST--
THERE'S A LITTLE BIT OF ME IN THERE, YOU SEE.* OH, AND INCIDENTALLY--
*SEE THE KEEP, DWM 248-249.
--THE LAST HUMAN BEING TO ATTEMPT COMMUNION WITH THE CAULDRON AGED SIXTY YEARS IN SIX SECONDS. SO TELL ME, MISTER MUTTONCHOPS--
WHAT MAKES YOU SO SPECIAL?
I-I DO NOT-
OH, NO!
WHAT IS IT?
TOIL AND TROUBLE. COME ON--
BACK TO THE NEXUS. IT'S UP TO US TO SAVE THE DAY!


DETECTING A DISTURBANCE TO THE AURA BENEATH--
IT'S GETTING CLOSER!
'SCUSE ME, YOUR SEVERITY...
THOSE BULKHEADS MIGHT BE INCHES THICK--
--BUT WHAT ABOUT THE FLOOR?
ELIMINATE THAT OBJECT!
BZZZZZZZZ
SHRRIPPP!
GAAAAAHH!
THE LEADERENE- IS SHE...
CAREFUL!
SHE'S ALIVE - BUT...
AAAKK!
HOOOARRRGH!
AAAIEEE!


SSSSSSSSS
SSSSSSS
THEY'RE POSSESSED!
DON'T JUST SIT THERE WAITING TO JOIN THEM, SISTER--
LEG IT!
WAIT, WE HAVE A GREATER PRIORITY--
RELEASE ALL BULKHEAD DOORS IMMEDIATELY. REACTIVATE SHAFTS TO THE LOWER HEMISPHERE--
--AND LET OUR MASTERS IN.


DOCTOR! HELP! THERE WAS THIS NASTY BUZZING WHATSIT IN THE NEXUS! IT TURNED THEM ALL INTO ZOMBIES, AND NOW IT'S AFTER US!
--WELL, PROBABLY. PHEW. I FEEL LIKE A MINOR CHARACTER IN AN ALIEN FILM...
HMM. I KNOW EXACTLY WHAT YOU MEAN...
THE THING YOU SAW WAS A CONTAGIUM, A DEVICE WHICH TRANSFORMS ITS BIOLOGICAL HOST INTO A FACTORY CHURNING OUT NANITES--
MICROSCOPIC, SELF-REPLICATING ROBOTS WHICH BURROW THEIR WAY INTO THE BRAIN! ALL THOSE INFECTED ARE NOW UNDER DALEK CONTROL...
HERE, TAKE THIS. THERE'S SOMETHING FRAGILE IN THE POCKET...
LOOK AFTER IT. IT'S PART OF ME.
WHAT ARE YOU GOING TO DO?
I'M GOING TO CATCH UP WITH SOME OLD FRIENDS--
TRUST ME, IZZY. I KNOW WHAT I'M DOING.
HELLO.
SSSSSSS
SOMETHING BROUGHT MY TARDIS HERE TODAY. THEN YOU SHOWED UP... WHEN ONE HAS BEEN A TIME TRAVELLER AS LONG AS I, ONE'S BELIEF IN COINCIDENCE IS SORELY TESTED...
IT'S ME YOU WANT, ISN'T IT? ISN'T IT?
YOU ARE THE DOCTOR.
YOU ARE AN ENEMY OF THE DALEKS!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NEXT: "PROCESS--ANALYSE--ANNIHILATE!"

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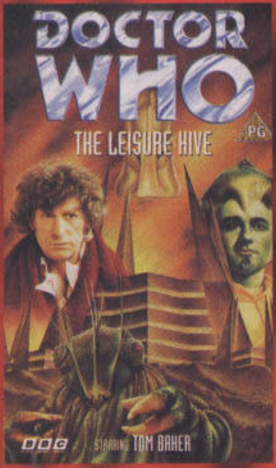
Starring JON PERTWEE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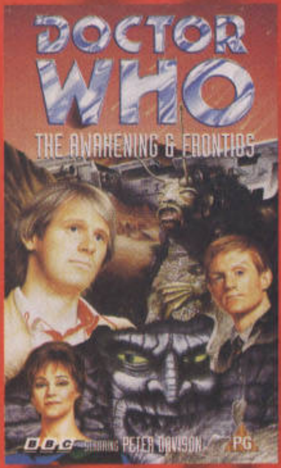
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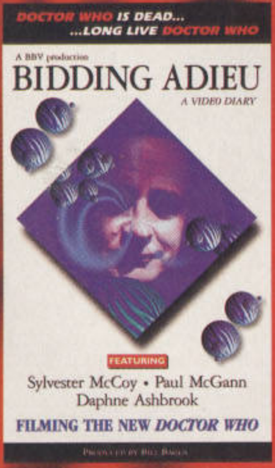
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LICENCE TO KILL

Ishtar, the terrible Hoothi, the cruel and chitinous Chelonians . . . Some of the Doctor's most fearsome adversaries have been bred behind a chrome and glass facade in London's Ladbroke Grove. But no more. As Virgin Publishing's *New Adventures* bid farewell to a certain Time Lord, Matthew Jones uncovers their plans for a Doctorless future . . .

Peter Darvill-Evans is a man with plans. I've only taken the first sip of my coffee and he's already explaining that he'd planned the *New Adventures* to continue without the Doctor from the very beginning.

"Right back in 1991 when I was putting together the guidelines, I conceived the *New Adventures* as more than just a series of TV tie-in novels. At the time I assumed that *Doctor Who* would never come back on television and therefore I planned the *New Adventures* so that they could carry on just in case interest in *Doctor Who* dwindled. I always thought I could make the *New Adventures* strong enough to survive on their own. From the very start I decided that we would develop characters who would have a life of their own, and that authors would be able to use each other's characters so that there would be a coherent and cohesive setting against which every author could set their stories. The *New Adventures* were always designed to stand on their own two feet if they had to."

Of course, as readers of *Gallifrey Guardian* will know, the opposite has happened. BBC Books has decided to publish its own series of *Doctor Who* novels, and has insisted that Virgin Publishing return both the newly-regenerated Doctor and the TARDIS when its current licence expires this month. "I started talking to them in May 1995 about renewing the licence," says Darvill-Evans. "Even then, two years before the expiry of the licence, I wanted to know that we were going to get a good clean run. And also at that time it didn't look like a TV Movie was going to happen. But in fact we didn't get to renew the licence and I realise now that they were probably being told not to. Not for any sinister reason but because within BBC Worldwide they must have known that there was going to be a TV Movie. In the early months of 1996, we got a letter from BBC Books saying they were not going to renew our licence, so it was all very straightforward and there wasn't any great deal of mystery about it. It occurred to us that it was a real shame to just fold up and pack away all of these wonderful characters and the background we had created and to stop using this school of authors that had grown up around *Doctor Who* fiction publishing. And so we were looking at ways of using all of those resources, and the only way we could think of was to carry on publishing the *New Adventures*. But not *Doctor Who* books. We're not going use any of the characters from *Doctor Who*, we'll only use characters from the *New Adventures*. And we think that will be more than enough of a background to work from."

> "The *New Adventures* were always designed to go on without the Doctor"
> *Peter Darvill-Evans*

I find myself wondering exactly who and what is left after the Eighth Doctor has set the coordinates of his newly refurbished TARDIS for the offices of BBC Books? What have the *New Adventures* added to the *Doctor Who* universe? Says Darvill-Evans: "The first example was this business with Ace, getting rid of her and then bringing her back as an adult . . . What I intended to do with Ace was to get rid of her as a teenager with teenage angst and bring her back as an adult without teenage angst. And what an awful lot of writers did was bring her back as an adult with teenage angst which wasn't really what I intended. The second and rather more successful attempt was the introduction of a new companion, Bernice Summerfield. And thereafter we've done it again and again . . .

"I'd always assumed that most of the stories would have been set in the third millennium. They can't be set too far in the future because it is too hard to imagine the technology and all of the changes that would take place. So setting them within the next millennium seemed like the obvious thing to do. And again I set out to create a self-contained future history."

With the Doctor gone, his companions have the opportunity to step into the limelight and have adventures all of their own. And indeed, Bernice's time is particularly well represented in the novels, with almost a dozen books already set in that time. However, I'm left with a sneaking suspicion that this isn't only what makes the *New Adventures* so special . . .

The first three books in the series, published way back in 1991, were fairly straightforward, well-written adventure stories aimed at teenagers. Despite their "too broad and too deep" blurb, the differences between these stories and the novelisations which had preceded them aren't particularly striking. Terrance Dicks' excellent *Timewyrm: Exodus* is a thinly veiled parody of the pulp adventure serial, with the Seventh Doctor and Ace being chased through a gothic

VIRGIN TERRITORY

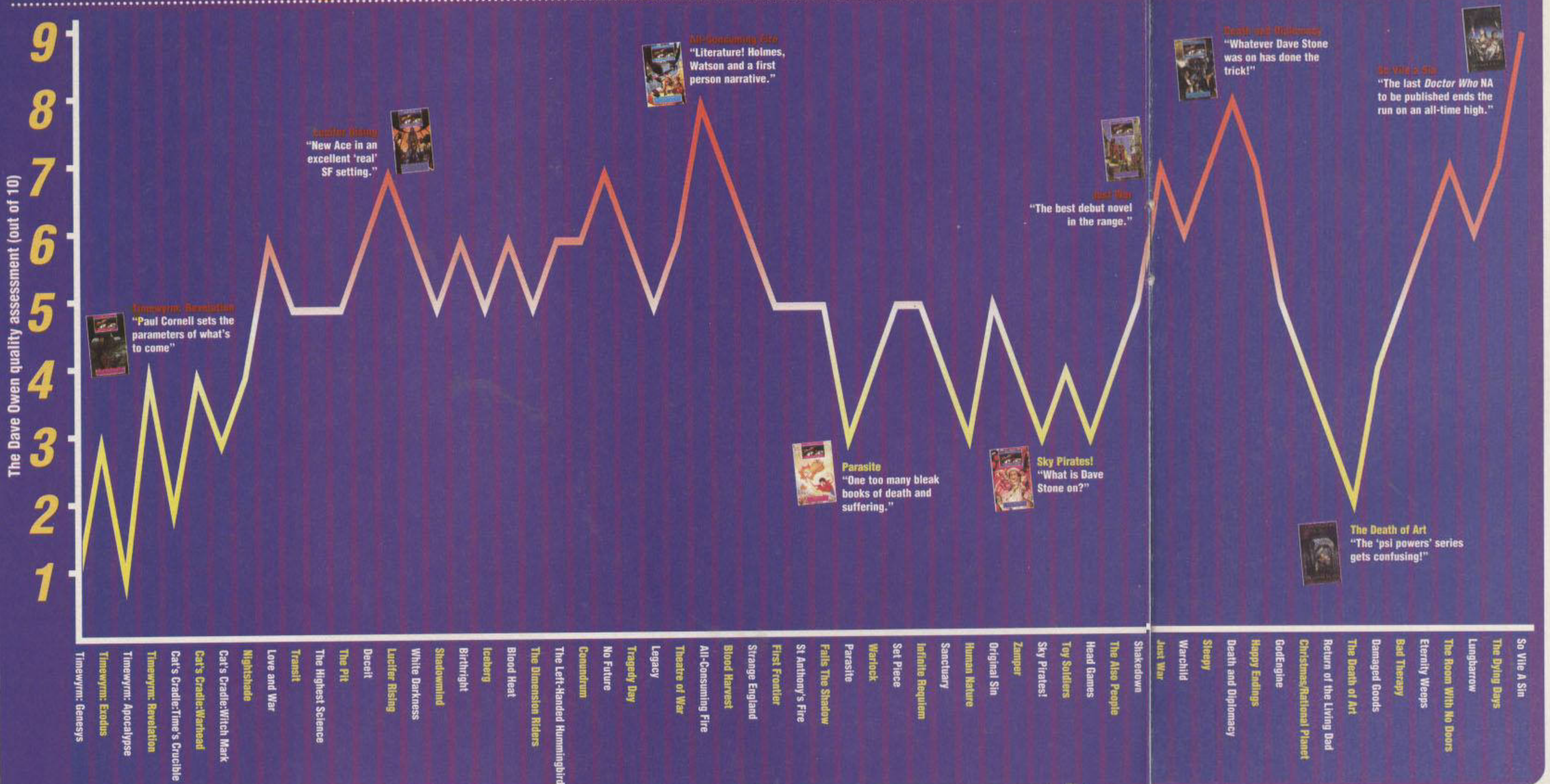
***Shelf Life*'s Dave Owen dives headlong into sixty-odd *New Adventures* – and emerges, bleary-eyed, clutching a host of fascinating *NA* facts . . .**

Genesys
The first *New Adventure* was *Timewyrm: Genesys*, published on 20 June 1991. Its author, John Peel, and then series editor, Peter Darvill-Evans, agreed that the Doctor and Ace should be exactly as seen on screen. The *News of the World* would disagree, running an exposé concerning the sex in the book, accompanied by a picture of Sylvester McCoy appearing naked in his current stage play. Virgin approached the Press Complaints Commission about this, to no effect.

THE NEW
Doctor Who
ADVENTURES
TIMEWYRM: GENESYS

Timewyrm
Darvill-Evans devised the Timewyrm theme linking the first four books, all by previously published authors (including Darvill-Evans' predecessor in the editor's chair, Nigel Robinson) bar Paul Cornell, who was so keen that he had completed *Revelation* (fourth in the series) before Terrance Dicks had embarked upon *Exodus* (second). Paul asked Terrance to establish a character used in his novel, Lieutenant Hemmings, but unfortunately the two authors referred to him by different first names. ▸

Dave Owen's guide to the ups and downs of the New Adventures



castle full of Nazis and witches, having set off an atomic bomb hidden in the basement. While the book itself remains one of the most thrilling reads in the range, it made me wonder if the books had anything new to offer or were just going to retread old ground.

And then *Timewyrm: Revelation* was published. The *New Adventures* – and, indeed, *Doctor Who* itself – were never quite the same again. Paul Cornell's conclusion to the four-volume *Timewyrm* series rewrote the *Doctor Who* rule book and proved that the traditional action adventure format was a great deal more flexible then anyone had previously imagined. His adventure, set for the most part in the Doctor's own subconscious, set a traditional *Doctor Who* plot (an old enemy sets a trap for the Doctor) against an examination of the Doctor's ethics, the risks he takes with the lives of others, and the price paid for being a hero. In this mythical tale, the Doctor literally looked into the pit of himself and wrestled with the demons he found there.

Timewyrm: Revelation was also the first *Doctor Who* book which felt like it was written by someone of my own generation rather than someone of Robert Holmes'. The references were to popular culture, music and television, whereas the television programme had more often referenced literature (Shakespeare, *The Prisoner of Zenda* etc); the previous generation of television writers tended to dismiss or disparage television (witness the Second Doctor's lines in *The Three Doctors*), preferring high art to pop culture.

This new generation of *Doctor Who* writers carved out a new kind of action adventure novel. Rather like *Doctor Who* itself, the *New Adventures* haven't really been traditional science fiction at all. Written by people who grew up watching movies and television, the novels owe more to adventure films like *Star Wars* and *Aliens* than literary science fiction. Films like these, unlike *Blade Runner* or *Soylent Green*, are not really about what the future might actually be like, or the consequences of tomorrow's technology, but fantasy tales about monsters, friendship and heroism. The writers of the best *New Adventures* are explorers in the realm of the fantastic. Sometimes that has been science fiction, sometimes fantasy, sometimes horror. The genre isn't important. The *New Adventures* have treated genre like fancy dress, dressing up in it to tell funny, tragic and courageous stories.

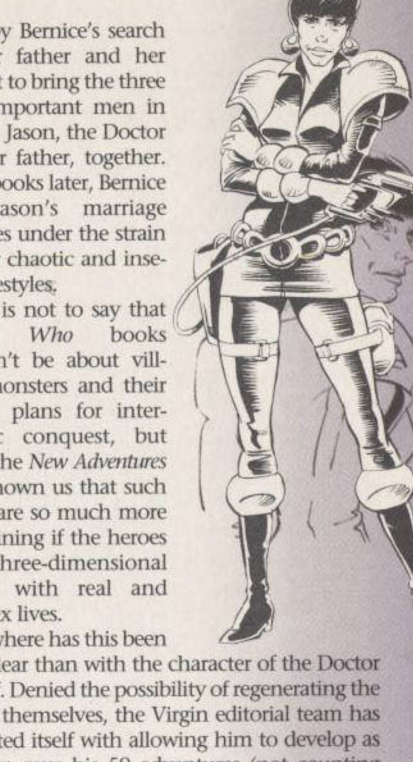
Often the *New Adventures* have been about something strange happening just around the corner of an everyday street: a group of commuters disappear from a British Rail station only to materialise on an alien planet populated by war-like turtles; a sentient English church appears on the moon and is attacked by a rampaging schoolboy; a stone circle in a Welsh village leads to a world where unicorns exist; forgotten television monsters come to life to haunt an elderly actor lost in nostalgia. But what has existed at the core of every *New Adventure* is an adversary, their terrible plan, and a few unlikely heroes willing to risk their lives to stop the villain putting their plan into action.

And this is what makes the *New Adventures* so special. The Doctor's companions and their friends are not gun-toting cynics blasting aliens at every turn, but rather ordinary people struggling to do the right thing. This is surprisingly rare in space adventure fiction. The series found its stride in the 'alternative universe' storyline which began in 1993 with Jim Mortimore's *Blood Heat* and was concluded four books later in Paul Cornell's *No Future*. Not only was this five-volume story about the consequences of Mortimus – the Time Meddler – having interfered with history, but it also told the story of Bernice, Ace and the Doctor's changing association. Over five books the relationship between them deteriorated to the point where Bernice was seriously thinking of leaving the TARDIS and Ace appeared to betray the Doctor to their enemy. It was only in *No Future* that finally they found a way to live with each other. The Doctor learned to accept Ace as an equal and to respect her choice to live a soldier's life, even though it wasn't the life he would have chosen for her himself.

There are few other TV tie-in novels that have given such thought to character development. Compare the *New Adventures* to the *Star Trek* or *X Files* original novels. Whereas these books are styled as television stories which are lacking pictures and a soundtrack, the *New Adventures* have taken the ethos of *Doctor Who* and developed it for the printed page. The books provide the opportunity to directly tell the reader the character's thoughts. On televison the story is carried by the script, the actor's facial expressions and intonation, and enhanced through music, lighting and effects. In novels, generally speaking, it is the feelings of the characters which are paramount. This emphasis on character development has meant that the plots – as well as including chunks of space adventure – have been moved forward by the characters' beliefs and concerns.

> "Bernice is not a gun-toting *femme fatale* or a man with breasts"
>
> *Rebecca Levene*

Death and Diplomacy is, on one hand, about three mighty empires poised for war, but it is also the story of how Bernice meets her husband, Jason Kane. There is a lovely gag at the end of the book where Bernice, having introduced her fiancé to the Doctor, suddenly panics and blurts out, "Please don't kill him." This is, of course, a reference to a previous book, *Love and War* – in which the Doctor allows Ace's lover to be killed in order to defeat the monstrous Hoothi. But it also highlights the way that companions' lovers do not survive the traditional *Doctor Who* story. Within the format of the television programme, romantic sub-plots were usually rather artificially brought to a close with a few shy glances or a stray laser bolt. In the *New Adventures*, the companions' personal lives have become an equal part of the adventure. And indeed, the following book, *Happy Endings*, told the story of Bernice and Jason's marriage. In one of my favourite books in the series, *Return of the Living Dad*, the plot is motivated by Bernice's search for her father and her attempt to bring the three most important men in her life, Jason, the Doctor and her father, together. Seven books later, Bernice and Jason's marriage collapses under the strain of their chaotic and insecure lifestyles.



This is not to say that *Doctor Who* books shouldn't be about villains, monsters and their terrible plans for intergalactic conquest, but rather the *New Adventures* have shown us that such stories are so much more entertaining if the heroes are three-dimensional people with real and complex lives.

No where has this been more clear than with the character of the Doctor himself. Denied the possibility of regenerating the Doctor themselves, the Virgin editorial team has contented itself with allowing him to develop as a person over his 59 adventures (not counting *Birthright*). His personal history has been explored in Marc Platt's excellent Gallifrey stories *Lungbarrow* and *Cat's Cradle: Time's Crucible* (as well as Lance Parkin's *New/Missing Adventures* crossover, *Cold Fusion*). His reasons for choosing to be a hero and his quiet non-possessive love for the universe have been reoccurring themes of many of the stories. We have come to know the Seventh Doctor a great deal better through these adventures. He remains an arch-manipulator – a being who even sacrificed his own previous incarnation to allow his current persona to be born. But he is also the most warm, caring and genuinely loving of all the Doctors. In the finest book of the series, the Doctor gives up his special powers to live among us on Earth as a human being. Paul Cornell's *Human Nature* allows the Doctor to step outside of himself in order to discover who he really is. In a beautiful, emotional moment, the Doctor says goodbye to the woman he loved when he was a mortal man.

Swearing

The words Bernice speaks as she steps from the TARDIS in *Transit* are quite unprintable in **DWM**! BBC Enterprises took exception to the use of the 'f-word' in the *New Adventures*, forcing writers to adopt a series of coded substitutes. What a bunch of fragging crukkers!

Regeneration?

As the *New Adventures* continued, with no concrete sign of *Doctor Who* returning to the screen, it looked as though the Seventh Doctor's adventures would eventually outnumber all the others put together. Virgin contemplated regenerating the Doctor in print. Reasoning that writers and cover artists would need a model to base him on, they arranged a photo shoot with veteran *Doctor Who* actor David Troughton, son of Second Doctor Patrick, but BBC Enterprises insisted that the Seventh Doctor stay.

Missing *New Adventures*

Remembers Andy Lane: "The original plot for *Lucifer Rising* had the Cybermen as the primary villains. A group of them had found religion and were travelling the universe in a space-going cathedral. Until a fairly late stage (in fact, after contracts had been signed) Legion in was, in fact, an Alpha Centaurian."

Feline groovy

Wolsey, the TARDIS cat, joined the Doctor at the conclusion of *Human Nature*, and is based on a real cat owned by a friend of author Paul Cornell. In a sequence cut from *The Room With No Doors*, Wolsey succumbs to the dreams afflicting Chris Cwej and dreams of meeting three other cats in the TARDIS, black, white and red, representing the Three Gods of Gallifrey. They are joined by a mongrel tabby, who symbolises the rose-woman later to appear in *Lungbarrow*. We can presume that Wolsey was aboard the TARDIS throughout the events of the TV Movie, as the Doctor doesn't bequeath him to Bernice until he leaves her in *The Dying Days*. Perhaps it was Wolsey who let the Master in.

Friends like these . . .

After Bernice, companions were expected to emerge naturally from the *New Adventures* rather than be created independently. According to Andy Lane: "While writing *All-Consuming Fire*, I was told by Peter Darvill-Evans that Sherlock Holmes and Doctor Watson would become the new companions. Even when I finished the book it was on the cards – hence the ambiguous ending. Early on in the writing of *Original Sin*, Roz Forrester was a man and an old tramp named Tom became the new companion."

Ace's highs

The Doctor left Ace behind at the end of *Love and War*, but she returned tougher, and older, in *Deceit*. Readers thought they'd seen the last of her again in *Set Piece*, but she's subsequently popped up in *Head Games*, *Happy Endings*, *The Death of Art* and *Lungbarrow*. ▸

THE HIT PARADE

Fluid Links *columnist, New Adventures bloke, Benny-lover and friend of Dorothée* **Matthew Jones** *peruses his book shelf and picks out ten well-thumbed paperbacks – one for each of his favourite authors.*

THE NEW
Doctor Who
ADVENTURES
HUMAN NATURE
PAUL CORNELL

1. *Human Nature* Paul Cornell
"Paul consistently reminds us just why *Doctor Who* is so special and so worth loving with all our hearts. The idea of the Doctor making himself human in order to find some rest is so beautiful it still makes my eyes prickle with tears. And of course the Doctor would fall in love, what else do humans do?"

2. *The Also People*
Ben Aaronovitch
"Everyone moans that this is an Iain M Banks rip off, but I actually prefer this to some of his Culture novels. It's also the first utopia since JG Ballard's *Vermillion Sands* that I would actually like to live in."

3. *The Highest Science*
Gareth Roberts
"Gareth knows what we fans want and over seven books has selflessly given it to us. Gareth remains the only *New Adventures* author who writes books like four-part television stories, only better than the stuff we got on the box."

4. *Nightshade* Mark Gatiss
"A charming, warm, nostalgic book, born out Mark's quiet love and respect for the programme. Lovely."

5. *Return Of The Living Dad*
Kate Orman
"Kate writes beautifully for the Seventh Doctor. The scene where Bernice wraps her arms around the wounded Doctor and whispers, 'I can't think of anything clever to say, please don't die,' reminds me just how much I care about these people."

6. *Timewyrm: Exodus*
Terrance Dicks
"I read this in an hour and then I read it again. It's easily the best thing Terrance has ever done. His depiction of the Nazis is straight out of an episode of *Wonder Woman* but the book moves at such a speed that you don't ever question it's simplicity. The moment where the Doctor indirectly tells Ace that he loves her made me catch my breath."

7. *Damaged Goods*
Russell T Davies
"Captures eighties despair perfectly. Russell writes like an angel about the demons that besiege us. The story contains a genuine human tragedy at its heart."

8. *Just War* Lance Parkin
"This is Bernice's book and rarely has she been so well written for. The sense of oppression on the island haunted me for days. And I was genuinely worried for Bernice's life when she was tortured by the Nazis. *Wonder Woman* it ain't."

9. *Warlock* Andrew Cartmel
"Cartmel probably doesn't like *Doctor Who* very much. He certainly pays little more than lip service to the character which is a bit much in a series of TV tie-in novels. He is, however, the best storyteller the series has."

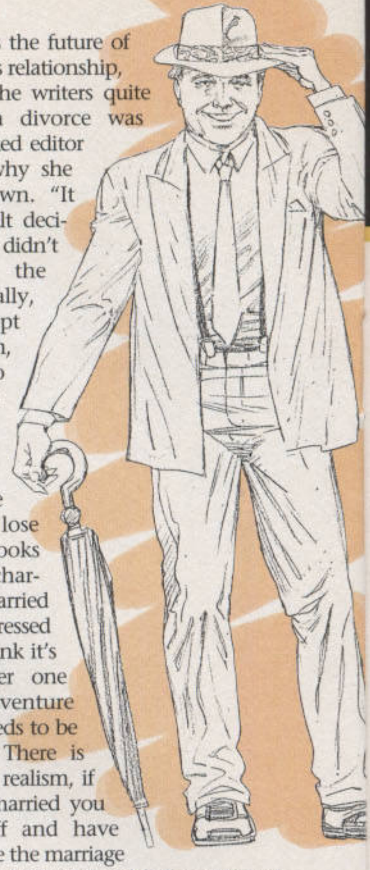
10. *Eternity Weeps*
Jim Mortimore
"Relentlessly paced, Jim Mortimore's witty first person narrative keeps you guessing right up until the end. Genuinely unputdownable."

"I know everything I am," he says, "and that includes the knowledge that I want to be me."

The *New Adventures* took one of Terrance Dicks' throwaway remarks about the Doctor and not only turned it into his personal code, but made it the foundation of a style of adventure writing. A series of novels about heroes who are never cruel or cowardly and who look for non-violent solutions in the midst of war. The novels have recently been praised by Britain's premier science fiction and fantasy magazine, *Interzone*, who described the Virgin editorial team as having "discovered several new writers of real talent" naming both Cornell and Kate Orman. It is rare for a series of TV tie-in novels to be given this kind of attention by the mainstream science fiction and fantasy community. And this reflects not only the talent of the series' most popular authors, but an editorial team who have consistently dared to take risks and not safely commission novelisation-style stories.

During the summer of last year, a series of meetings between the Virgin editorial team and some of the series' authors took place to explore what the *New Adventures* might look like when the *Doctor Who* licence expired. It was quickly agreed that series would focus on Bernice's new life as a Professor of Archaeology on the planet Dellah (named after a Virgin employee who happened to wonder into the meeting room to use the photocopier). The planet Dellah, located on the edge of human-controlled space, is a world where many races come to trade and exchange ideas. There are some very shady goings-on too. Various human and alien criminal fraternities use Dellah as the base of operations, taking advantage of the free transfer of goods and information. This setting allows Benny's adventures to make use of a wide variety of styles and genres: campus-based murder mysteries, adventures in space, or intrigue among the warring factions on the planet. There would be no continuity references, no old monsters, no angst and no sign of the Doctor.

Attending those meetings as a potential writer of the one of the books, I was struck by both the diversity of opinion between the writers and the amount of concern and care they had for Bernice and her friends. One of the most contentious issues debated was the future of Bernice and Jason's relationship, with several of the writers quite perturbed that a divorce was on the cards. I asked editor Rebecca Levene why she put her foot down. "It was a very difficult decision to make. I didn't want to end the marriage originally, but everyone kept saying to me, 'Oh, you are going to have to lose Jason'. The more I thought about it the more I realised that we would have to lose Jason because books whose central character is happily married don't work." I pressed for a reason. "I think it's the sense of danger one needs for adventure stories. Bernice needs to be absolutely alone. There is also a question of realism, if you are happily married you just don't go off and have adventures." While the marriage is over, Bernice's relationship with Jason is not necessarily closed forever. He comes skulking back to her in two of the first four novels. What happens next will depend on the response of the readership.



I asked Rebecca how she saw the books differing from the *Doctor Who* stories. "The mood of the books is going to change a lot. The catchphrase is, 'Science fiction has never been this much fun'. We want these books to be very entertaining, they will be action packed adventure stories with an element of humour in. Although they won't be farces, they won't be falling over funny, but we expect them to have humorous touches in. They will have darker touches too but we want them to be fast-moving, fast-paced stories."

"Given that we've got all of that and that several of the authors writing for the series carry with them their own constituency of followers," adds Darvill-Evans, "I don't think that a science fiction series could get off to better start. We've got more going for us than any other book launch really."

Bon voyage Bernice! DWM

Illustrations Centre spread: Sophie Aldred models the *NA* costume designed for Ace by artist Rodney Ramos. Photo ©Robin Prichard. Page 28: Chris Cwej and Roz Forrester, as initially envisaged by Tony Masero. Page 29: a concept sketch of Bernice Summerfield by Lee Sullivan. This page: the original design for the Seventh Doctor's post-*White Darkness* garb, also by Rodney Ramos.

Having usefully adopted the non-BBC-copyright name Dorothée, there's no reason why she shouldn't appear alongside Bernice, Chris Cwej *et al* in future Doctorless *New Adventures*. Virgin can't bear to let her go . . .

Working titles

In grand *Doctor Who* tradition, several *NAs* originally bore provisional titles substantially different to those they ended up with. Stand up, then: *Heaven* (*Love and War*), *Anarchy in the UK* (*No Future*), *Toy Solstice* (*Toy Soldiers*), *Butterfly Wings* (*Set Piece*) and *Big Trouble in Little Chalfont* (*Return of the Living Dad*).

Set texts

In their June 1995 guidelines for prospective authors, Virgin recommended that they read at least a core set of the books. They are: *Timewyrm: Exodus, Transit, First Frontier, Warlock, Set Piece, Human Nature* and *Original Sin.*

Pieces of Eight?

There has only been one *New Adventure* featuring the Eighth Doctor (*The Dying Days*), but he may have made a few cameos in the books running up to it. That could be him in *Damaged Goods* (author Russell Davies is coy about the man with wavy hair and a silk cravat). There's an unidentified future Doctor in Kate Orman's *The Room With No Doors*, and Roz meets an alternative Doctor in *So Vile A Sin*, whose description happens to match the Eighth Doctor's completely.

The Telesnap Archive

The Macra Terror

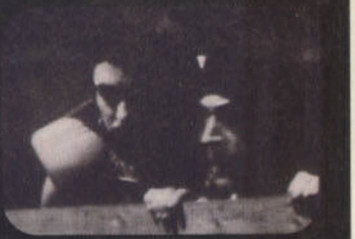
Episode 2

by Ian Stuart Black

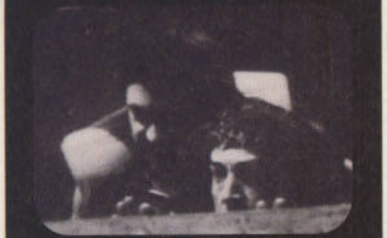
Directed by John Davies

Transmitted 18 March 1967

During the seventies, many episodes of *Doctor Who* held in the BBC archive – mainly from the early years of the programme – were destroyed by the Corporation, and have been lost for ever. Fortunately, at the time of broadcast, a number of the producers and directors of these serials employed freelance photographer John Cura to obtain a series of off-screen photographs of their episodes. These photographs – known as 'telesnaps' – now form the only visual record of some of the Doctor's greatest adventures . . .

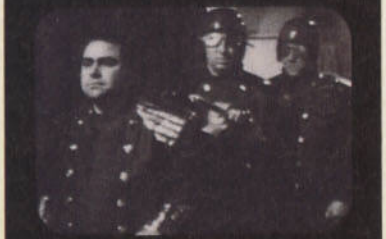


The Doctor has found an opening through which he and Medok can escape the building site – and Ola's guards. Peering through the gap, fugitive Medok shrinks back. "No," he whimpers. "Look out there."

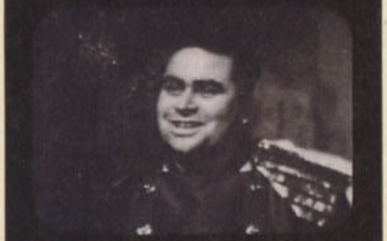


The Doctor leans forward, scanning the night. "I don't see anything," he says. "In that patch of moonlight," Medok urges. "I told you I'd see them." Crawling out of the darkness is an enormous crab-like creature . . .

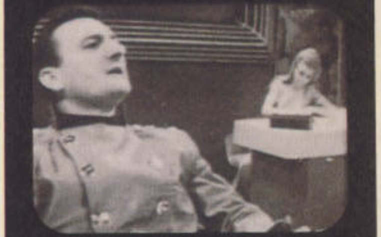
THE MACRA TERROR



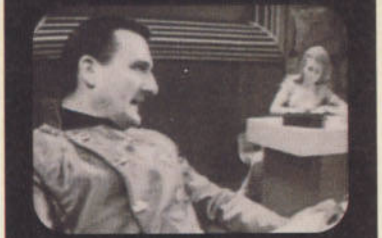
Ola, flanked by his guards, hears Medok and the Doctor talking. Medok surrenders himself and tries to explain to Ola what they've seen. The police chief is disinterested, even when the Doctor confirms the sighting.



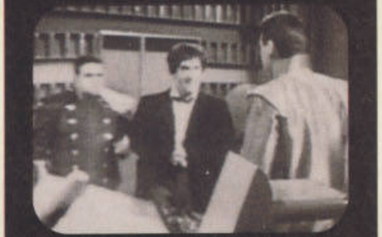
"We don't want to know what the stranger thinks," sneers Ola. Medok apologises to the Doctor. "Reason is the last thing a man like Ola will listen to," replies the Doctor. The pair are marched off to the Pilot's headquarters.



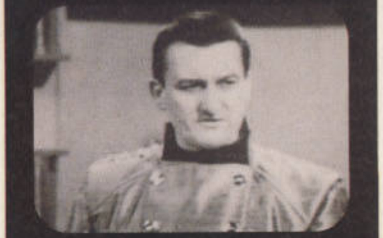
Meanwhile, the Pilot is dictating a memo to all workers. "The gas from the pits must be kept in constant supply," he dictates. "Remember, the life of the colony is dependent upon this gas."



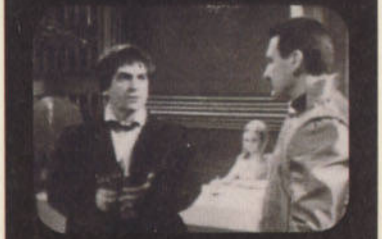
"All industry and activity –" The Pilot's flow is interrupted by an emergency message. Responding, he is told that Ola has captured both Medok and one of the strangers. "Bring the stranger in," instructs the Pilot.



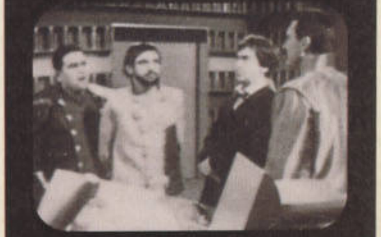
The Doctor and Ola enter. The police chief informs the Pilot that the Doctor and Medok were found in the new buildings. The Pilot dismisses Ola, announcing that he will conduct the investigation personally.



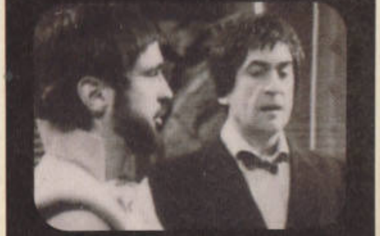
While the Doctor remarks upon the colony's sophisticated communication and surveillance equipment, the Pilot tries to impress upon him the seriousness of his crime, and asks why he was with Medok after being told that he was dangerous.



"I'm not so sure," says the Doctor. "He suffers from hallucinations," stresses the Pilot. "Does he?" asks the Doctor. Ola interrupts, reporting that Medok has made a statement. "It completely changes the situation," he says.



"The Doctor wasn't helping me," announces Medok. "He was trying to make me give myself up." He adds that the Doctor wasn't given the opportunity to explain this at the time. The Pilot apologises to the Doctor.



The Doctor thanks Medok. The Pilot tells the Doctor that Medok will return to the hospital where he will learn to co-operate and obey. "Just like the rest of us," he adds. "Why do you want everyone to be the same?" enquires the Doctor.

Force is sometimes neccessary to maintain 'healthy happiness', explains the Pilot. After the Doctor leaves, the Controller appears. "The Doctor and his friends are to begin the advantage of high powered adaptation at once," says the voice.

"They must begin to think like members of the colony," it continues. "We cannot have criticism from these strangers." The Pilot passes on these instructions: "The process is to begin immediately," he orders.

"This is an emergency," urges the voice, growing maniacal, hysterical. "No one in the colony believes in Macra. There is no such thing as Macra. Macra do not exist . . . There are no Macra!"

In her sleep cubicle, Polly is blissfully unaware of a soft voice reverberating about her. "The sleeper must relax and believe," it states.

"Everything in the colony is good and beautiful. You must accept it without question," the voice lilts as it floats through Ben and Jamie's shared cubicle.

"You must obey orders," it tells the sleeping Ben. "The leaders of the Colony know what is best." Jamie stirs restlessly. "In the morning when you wake up you will be given some work . . ."

"You will be glad to obey. You will question nothing in the colony."

Jamie wakes suddenly, and calls out to his friend. "What is it?" murmurs Ben sleepily. "I heard something," says Jamie. Ben dismisses Jamie's claim that he has heard "an evil voice" and advises him to go back to sleep.

"We've got a hard day's work ahead of us," he adds. "Why do you say that?" asks Jamie, confused. "We've got to do something to help out in the Colony," replies Ben.

"You sound just like that voice," accuses Jamie. "This Colony's all right. It wouldn't be too bad to work here," says Ben. "I've never heard you talk that way," repilies Jamie, worried – but Ben has already fallen back to sleep.

The Doctor looks in on Polly . . .

. . . and hears the voice whispering: "You will not resist the sleeping gas. Breathe deeply . . . In the morning, when you wake, you will obey."

Examining the walls of the cubicle, he finds a thin piece of wire set in the wall above his sleeping companion. The Doctor fuses the device and rouses Polly.

"What happened?" she yawns. "I think you've been listening to some very bad advice," he replies, telling her to forget what she was dreaming. "Don't just be obedient," he says. "Always make up your own mind."

Suddenly remembering his other two companions, he rushes out. As he searches the wall Ben wakes up. He questions what the Doctor is doing, and tells him that it is against the law of the Colony. The Doctor finds the wire and destroys it.

"Now you'll get chucked in jail," says Ben. Polly is concerned by Ben's behaviour and asks him what's wrong. "He thinks he knows best all the time," says Ben, pointing to the Doctor, "but this time he's wrong."

Jamie wakes up and tells the Doctor about the "wee voices". "That's a good sign," says the Doctor. "That means they haven't been able to get very deeply into your brain." He then traces the wire above Jamie's bed and destroys it.

Angrily, Ben tells them that they are fools for smashing the Colony's equipment. Polly tries to reason with him, explaining that the Colony was trying to make them believe a load of rubbish.

"Rubbish! It's not rubbish," snaps Ben. "Control knows what's best for us," he says, calmly. "The Doctor's causing trouble," he continues. "I'm going to turn him in."

"You don't know what you're doing," says Jamie, trying to restrain his friend. The Doctor tells Jamie and Polly to release Ben. "We can't let him go," argues Jamie. "You'll have to," explains the Doctor. "Violence'll get you nowhere."

Polly says they should leave, but the Doctor refuses, telling them that they cannot leave Ben. "He's not in control of his actions," he says. "He's been given a series of instructions and he can't help himself."

Returning with Ola, Ben accuses the Doctor of destroying the equipment. The Doctor and Jamie are arrested. Ben suggests that the Doctor should be taken to the hospital: "He needs correction more than Medok."

At the hospital, the Pilot watches on as Medok receives further indoctrination. "He's too far gone to help," the Pilot remarks to a medic. "He'll never be happy like the rest of us. All we can do is send him to the pits for life."

The anguished Medok, resisting the treatment, cries out: "Can't hide the truth!"

The Pilot receives notification of the Doctor's arrest and leaves Medok to the medics.

Polly, upset by Ben's betrayal of his friends, decides to find out where they've been taken. "You'd better stay here," Ben warns. "Go on then," Polly snaps, "report me." Outside, she looks back and sees that Ben is following her.

She runs towards the building site . . .

. . . and hides in one of the unfinished houses. Slowly, Ben follows her.

"Polly," he calls, "you'll be in trouble." He starts scanning the incomplete structures looking for her. "You must obey Control," he states.

Polly accidentally dislodges some slats; they clatter to the ground. Ben immediately heads for the sound.

Hearing Ben's approach, Polly clings to the shadows.

Ben catches her and tells her that she must return to the Colony. "What's the matter with you?" she wails. "Wake up!"

Suddenly, Polly screams. "What's the matter with you?" demands Ben. Visibly shaken, Polly points into the night. "There's nothing there," he retorts. "There was, I saw it," she maintains. "It had claws like we saw on the Time Scanner."

Suddenly one of the crab-like creatures appears. Ben is dumbstruck when Polly asks what it is. "There is nothing evil or harmful in this Colony," he regurgitates – and denies that there is anything there.

The creature extends one of its claws and grabs Polly. She screams at Ben to help her as the creature tightens its grip. Ben arms himself with a piece of wood and frantically lashes out at the creature.

The creature relinquishes its grip and backs away from the terrified girl.

"I think he's going away," says Ben breathlessly.

Sitting down, Polly begins to sob.

"Ben, behind you!" she shouts suddenly.

Another creature slowly lumbers out of the darkness towards them.

"There's another one," Polly screams. "Look, they're all around us!" Several of the creatures start to converge on their position. Ben tells Polly to make a run for it . . .

Meanwhile, the Doctor admits destroying the 'nerve circuits' and, examining the Pilot's office, finds another. "Even you are subjected to this form of subconscious control," he says, fusing it. Polly runs in and tells them what she saw.

But, hesitant, Ben denies seeing anything. "There are no such thing as Macra," he states. The Doctor says that Ben is under the influence of the forces at the heart of the Colony, and demands to know who really controls the Colony.

In response, the Pilot contacts Control. The face appears; the voice claims that Polly has been hallucinating. The Doctor and his friends, believing the image to be false, persuade the Pilot to ask the Controller to show himself in person.

"That's set the cat among the pigeons" says the Doctor as the picture fades. "This is your Controller," says the voice; a wizened old man appears on-screen. The travellers demand to hear the man speak.

"You will hear him," says the unseen voice. "Speak, Controller, speak." The old man looks nervously to one side. "Am I to speak?" he asks. "Tell the strangers to believe and obey," the unseen voice commands. The old man agrees but is slightly hesitant.

The travellers watch in horror as the claw of a Macra enters the picture and drags the old man away by the neck. The Pilot orders the strangers to be taken the pits. "Macra!" screams Polly. "There, it's all true! They're in control!"

DIRECTED BY
JOHN DAVIES
BBC tv

Timelines

compiled by **Alan Barnes**

**Send your letters to Timelines, Doctor Who Magazine, Marvel Comics, Panini House
Coach and Horses Passage, The Pantiles, Tunbridge Wells, Kent TN2 5UJ
or e-mail us at doctorwho@marmags.demon.co.uk**

LETTER OF THE MONTH

The (predictable) backlash backlash: I think that some of the people criticising Gary Gillatt's editorial in **DWM** 248 [*Timelines*, **DWM** 250] have missed the point. The main gist of his argument is in the last two paragraphs, where he shows how some people often shun things like *Doctor Who* in favour of other recent series. What seems to keep a large chunk of *The X Files'* audience watching is its reputation for goriness and its flashily-directed visuals. In short, it has gained a certain credibility; seemingly mature people talk afterwards not about how deviously scripted or quirkily acted an episode is, but about how horrific a scene or storyline is. Remember those halcyon days when the hardest eight year-old in your class would tell you how he had watched *A Nightmare on Elm Street* all the way through?

Likeable fantasy hero

Fox Mulder

Because it currently lacks this credibility, it is difficult to get across to some people that I don't watch *Doctor Who* due to some childish anal retentive fixation, or to admire its effects (good or bad), but because of scenes like those detailed in **DWM** 250 [*10 moments. . .*] – because the scripts can be a sublime joy to read through on their own, because a true maturity can be glimpsed beneath the plotting.

It's fine if someone likes *The X Files*. It's fine if someone hates *Doctor Who*, but what gets annoying is when people dismiss a series for all the most superficial and wrong reasons. **DWM** 248's editorial articulated a frustration with certain blinkered fans of mainstream programmes who point to the media's perception of *Doctor Who* as a load of silly costumes and flimsy sets.

It's not about which series is best, it's about why any series is best. The reasons given by Gary, right or wrong, steer the debate on the relative merits of our favourite television series into the right sort of area. In the end, all production values will date, and it's up to the talents of any programme's writers and actors to determine whether what they end up with is *Buck Rogers* or *The Prisoner*.

Patrick Bell
via e-mail

250 (AND THEN SOME MORE)

I just thought I'd confirm what a wonderful, wonderful issue **DWM** 250 was. With just one issue it's all changed! From the best cover in years (it was as much as I could do to get past it) to different everything – *The Daleks*, 250 **DWM**s in one mag, *Collectors' Heaven*, an ace subscriptions offer, the readers' 10 greatest moments, Sarah Jane, and even barbed wire in the *Genesis of the Daleks Archive* – I never dreamed it was all possible. And how could I forget the posters? Just one thing, at only one mag every four weeks is it possible to have more somehow – maybe some specials?

Aaron Dorsett
Wakefield, W Yorks

Only *one mag every four weeks, Aaron? What do you want, blood?*

Your new lo-fi neo-seventies look is truly wonderful. It's great to see the mag run by fans who appreciate the Graham Williams era (at last!). I always hated the comic strip – now, since *Ground Zero*, I love it! But please restore the *Archive* to the pull-out and keep feature that I have been pulling out and keeping, and please, please, PLEASE keep the diamond logo proudly displayed on your cover. How could you possibly think of replacing her?

Simon Fisher
Canterbury, Kent

I'd just like to congratulate you on **DWM** 250 – it's quite an achievement. The new look really works. I was quite surprised not to see the *Archive* in its usual place in the centre of the mag, but I suppose there can't be that many people out there who pull it out to keep. The new look does make it easier to read.

The Life and Times of Jackie Jenkins was brilliant, almost good enough to compensate for the absence of *Fluid Links* which, I trust, is only making a temporary departure.

Finally, under no circumstances change the logo! The diamond is infinitely superior to that silver monstrosity!

John Wilson
via e-mail

DISLOCATED ARCHIVE SHOCKER

Oi! **DWM**! No!

Just what is the point of running the eight page pull-out *Archive* section for about three or four years for us loyal readers to pull out and collect, making up a superb reference system which, thanks to Andrew Pixley's meticulous attention to detail, gives publications like the *Handbook* series a run for their money – only to have that visionary designer Paul Vyse redesign it so that the pull-out *Archive* can't be pulled out?

Don't get me wrong – the magazine has never looked better. It's wonderful in every other aspect, but please return the *Archive* to its rightful place. Perhaps you didn't think anybody actually used the *Archive* in the way intended? Or perhaps you just didn't think?

Doh!

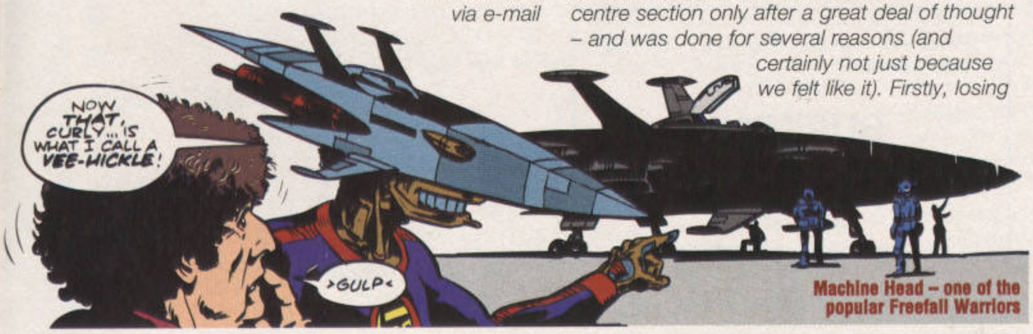
John Pettigrew
Windygates, Fife

As much as the new look is appealing, was it really necessary to move the *Archive* away from the pull-out centre pages position it has enjoyed for the last few years? After all, you were halfway through the stories using the pull-out format and it seems a shame to change it now. I've been collecting the *Archive* in a binder and, slowly but surely, Andrew Pixley's articles have been forming the absolute definitive work on *Doctor Who*'s production history.

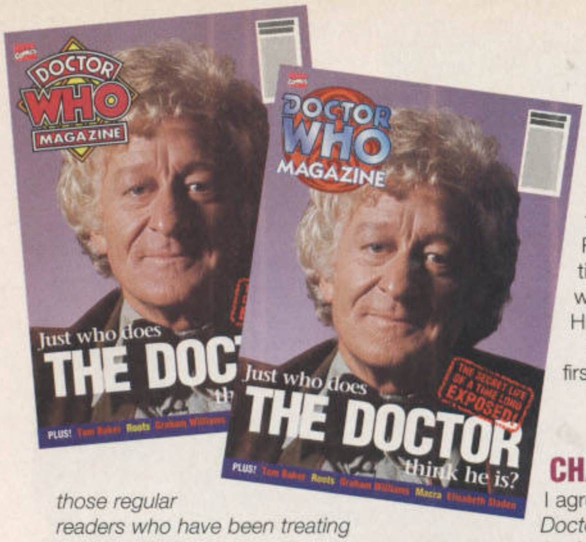
On the plus side, I enjoyed the article on **DWM** itself, and *A Life of Matter and Death*. Having read the series since Issue 1 (and I have the UNIT membership card to prove it) it was fun spotting all the familiar faces in the strip. Bring back the Freefall Warriors!

Go with the TV Movie logo. If BBC Video and the new books are using it then it's probably best that you do also (wasn't that the reason for changing back to the diamond logo?). I wasn't particularly keen on the diamond logo – I miss the neon one.

DT Spofforth
Bootle, Merseyside


NOW THAT, CURLY... IS WHAT I CALL A VEE-HICKLE!
>GULP<
Machine Head – one of the popular Freefall Warriors

Okay. The Archive *was moved away from the centre section only after a great deal of thought – and was done for several reasons (and certainly not just because we felt like it). Firstly, losing the full-page cover picture actually increases the amount of text we can fit into each feature;* Genesis of the Daleks *was several hundred words longer than usual, for example. Secondly, due to technical considerations, it's impossible to make up full-page pictures from the stills available from certain early stories – last issue's* The Romans, *for example – and the* Archive *format needs to be flexible enough to accommodate the various materials available from every serial if we are to complete the project. The number of good quality photographs available has restricted our selection of stories suitable for the* Archive *treatment in the past; with the new format, this is no longer such a high priority. We do understand the frustration of* ▶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Just who does THE DOC
DOCTOR WHO MAGAZINE
Just who does THE DOCTOR think he is?
THE SECRET LIFE OF A TIME LORD EXPOSED!
PLUS! Tom Baker Roots Graham Williams Macra Elisabeth Sladen

those regular readers who have been treating the Archive *as a detachable supplement, but a number of previous* Archives, *particularly in Specials, have been impossible to pull out before (including significant serials such as* 100,000 BC, The Talons of Weng-Chiang *and* Remembrance of the Daleks*). Rest assured, we still consider the* Archive *to be the centrepiece of* ***DWM****, despite its repositioning!*

And now, that *great logo debate . . .*

KEEP IT, YOU FOOLS!

So, you want us to vote for your new cover logo, do you? Well, let's take a closer look at this 'clash of the titans' . . .

In the red corner, the diamond logo – lovingly crafted by a senior BBC designer, equally lovingly modified by **DWM** to preserve its stylistic integrity in its new role. In either case, a logo which is considered a classic of modern graphic design – striking, simplistic and instantly recognisable.

In the, erm, purple corner, the circular logo – some bloke at **DWM** plonks the title graphics from the film which will ultimately be seen as striking the death blow to the series over what might be the Seal of Rassilon (you need to look a couple of times to be sure). And then he colours it in with yellow, orange and purple felt-tips. Hideous.

Result: diamond wins by a knockout in the first round. There is much rejoicing.

Steve Roberts
via e-mail

CHANGE IT – CHANGE IT NOW!

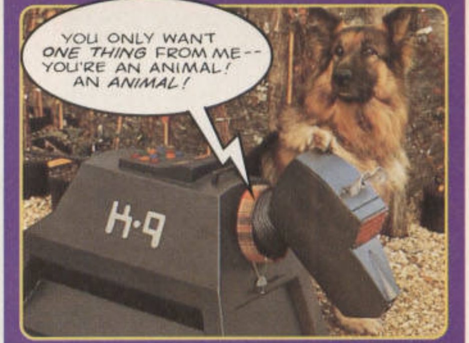
I agree with Patrick Bell [**DWM** 250] about the *Doctor Who* logo. Changing it probably helps the future of the Eighth Doctor.

The seventies logo is famous worldwide. However, since the TV Movie was produced I personally think that the future lies with the McGann logo – it's got that Gallifreyan touch for the nineties.

Richard Shave
Stowmarket, Suffolk

So far, the logo question remains pointedly unresolved. Do we retain the trusty diamond device, or upgrade to the swanksome McGann badge as demonstrated top left? It's neck-and-neck at time of writing – and we've yet to see a winning argument demonstrated by either side. In the absence of a clincher, we may yet determine ***DWM****'s future emblem via a method of which our hero would heartily approve – namely, the toss of a coin . . .*

Alright, so we're teasing you. Maybe. You've got until 5 June to convince us – one way or the other . . .


YOU ONLY WANT ONE THING FROM ME-- YOU'RE AN ANIMAL! AN ANIMAL!
H-9

CRAZY CAPTION 245

Growing pains, eh? Eh? Shortly before DWM 250 went to print, our beloved *Crazy Caption* competition grew a scrappy beard, donned a shaggy kaftan and announced that it needed to "find itself", was off to travel round the world – and nothing we could say could change its mind. Teenagers. Tt. Still, with only a perished pair of moonboots, a warped Levellers tape and a stained copy of the sadly inessential *Travels Without the TARDIS* to help it on its way, we're quietly confident it'll come running back to Mumsy before too long. And so to the winner of *Crazy Caption* 245, published way back last October. The respondent whose balloon (above) tickled our collective funny bone the most was David Morton of Driffield, East Yorkshire, who receives the distinctly chuckle-free *PROBE* video *Unnatural Selection*, courtesy Reeltime Pictures, for his labours. Meanwhile, an honourable mention goes to Shaun Connerty for his mirthsome: "So, who's got the lead in this episode?" Leigh Neville's entry made us laugh like drains, but his mistress mix-up gag was sadly deemed unprintable – nay, actionable – by our solicitors. The little scamp!

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JUST WAR
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The life & times of Jackie Jenkins

Saturday 15 March

9.30pm Chas' house. Usual video indecision. Nigel, with all the accuracy of a UNIT firing squad, nightmarishly suggests one of those Pertwee six-parters . . .

"*Axos*."

We wait for him to correct himself. He doesn't.

Slightly aggrieved, Chas suggests:

"I think we should watch something by Terry Nation."

All go sort of silentish and churchlike.

Flashback sequence
Tuesday 11 March

6pm Parents possess uncanny knack of tuning into *Who*-related features, only to regurgitate half-baked information to frustrated offspring, who then spends entire evening trying to catch every available news report in order to clarify/rectify/verify parental wibble. This time, however, the news was repeated with secretarial crispness.

Terry Nation had died.

He'd also been credited by the BBC as "creator of *Doctor Who*." If the Corporation can't get this right, what chance Trivial Pursuit?

Flashback over

9.35pm Mentally back in Chas' room.

"What story then?" I bat the question back so I don't have the responsibility of a duff choice and Chas, like the small boy on seeing the Emperor's new clothes, says something that he shouldn't have.

"Does it matter? They're all the same anyway." A jaw-dropping moment.

Now Nigel, who doesn't really do arguing – he's more your 'throw in a comment and consider it later' kinda guy – fixed Chas with a Tobias Vaughn-like expression that, in itself, demanded justification of such blasphemy. And he got it. A good ten minutes. We were talking serious Nationisms here. The TARDIS. Immobilised. Through power drain. Or half buried. The Doctor. Has a quest. To a city. For a solution. Meet Daleks. Who have a quest. To a city. For a solution. Meet goodies. Who are either baddies, drippy or invisible. There's a sickness. Through warfare. Through plague. Through fungus. There's a countdown. A self sacrifice. A clip behind the eyestalk for the Daleks. And the whole thing goes up in smoke.

Add to this that the Daleks' goal is invariably underground, an increasingly absurd entrance at the climax of episode one, a habit of relocating the story at the expense of budget and a BBC canteenful of slaves.

"But," protests Nigel, "out of that come some of my favourite stories."

"And mine," I seconded.

"Mine too," thirded Chas, exploding in admiration for *The Daleks, The Dalek Invasion of Earth, Genesis* . . .

I ask if anyone wants a coffee but Chas has retaken the floor with a Davros-like rant: "And each time, the story is rewritten with diminishing returns. In the Daleks' case they're reduced to miniature tanks, barking the monosyllabic war cry of their school playground counterparts. Robbed of their original motivation they're the robots of public misconception and not the manipulative, calculating creatures of hate." I could almost visualise Nigel lunging for Chas' right hand, searching for a button with which to switch him off.

I wonder if "manipulative, calculating creatures of hate" is a quote.

Dammit, said that aloud. Rescue situation by adding "Sounds like something Lesterson or Kara might say."

Chas agrees, and Nigel asks who they are.

"It wouldn't be a line likely to be found in a Nation script," elaborates Chas, arguing the peculiar Nation paradox of other writers seemingly understanding his creations better than he did himself. The likes of David Whitaker (along with Robert Holmes, methinks, the Marks and Spencers of *Doctor Who* writing), Eric Saward and Ben Aaronovitch (more your BHS, but still cutting a dash) invented stories of greater depth and development rather than typical *Doctor Who* villainy.

A gap. "But . . ." started Nigel. But Chas was only taking a breath.

"These writers constantly reference the Daleks' original motivation – dislike for the unlike – never forgetting that, housed within the machine, is the mutant that was so famously revealed by Nation on both TV and film and yet all but forgotten by him in subsequent stories."

"Anyone want that coffee?"

Nigel, pulling up mauve socks and on the defensive, resumes The Vaughn Look:

"The Kaled mutant's resurrected in *Destiny*. It's pink and wobbly and hides in the sand."

That's true, I think, and Tom fluffs his lines to make more of a point of it.

"But it's only there," states Chas, "to underline the fact that Nation is now deliberately writing the Daleks as robots."

10.10pm Return with fresh coffee. Nigel's taking advantage of the fact that Chas can't drink and talk at the same time. He's saying it could all be seen as good continuity, that Nation's Dalek stories could be seen as "stories you can get your head round, stories where it doesn't go tits up with the 'Human Factor', or where you're faffing around with Dalek factions."

"But some of your favourite stories come out of that."

"Yeh, I know."

Didn't the conversation come this way about half an hour ago? Chas and Nigel have become tiresome, so am

10.20pm Marmiting crumpets whilst they select a Nation. When Pertwee died I lost my appetite. Felt sort of sad that Terry Nation had gone too. Like an Argolin who's just popped a bead, all greyish, pained and guilty. Guilty because Terry Nation had become something of a joke in fandom. Perhaps we never forgave him for the withdrawal of the Dalek rights in the late sixties. Guilty because it was impossible to mention his name without visions of pound signs and warring agents. Fans reading about prospective use of Daleks by some unsuspecting media mogul would suck air through lips before quipping "That'll cost 'em!" in knowing Boycie manner. Guilty because, as is typical with fans, we never properly valued what we had until we lost it.

10.35pm At last, they've chosen. A Dalek-less, Kraal-less, Voord-less . . .

. . . episode of *Survivors*.

THE AMBASSADORS OF DEATH

It might well be an X File. Returning to Earth, three astronauts are found to be strangely changed – and a conspiracy extending deep into the heart of the military establishment has sinister plans for them. **Andrew Pixley** documents the sometimes troubled production of a groundbreaking Third Doctor serial . . .

EPISODE 1

The Brigadier is at the Space Control Centre, watching on as Controller Ralph Cornish and Doctor Bruno Taltalian supervise the docking of the Recovery 7 capsule with Mars Probe 7; there has been no contact with Mars Probe 7's crew, Frank Michaels and Joe Lefee, for seven months. As Recovery 7 docks, a bizarre sound is heard and contact is lost with astronaut Charles Van Lyden.

The Doctor and Liz, after attempting repairs to the TARDIS console, have been watching the mission via a live television broadcast; recognising the sound, the Doctor hurries to the Space Centre and explains that it is a coded message. The message is answered by more static – which the Doctor claims to be a reply emanating from Earth.

BBC [3]

UNIT triangulate the signal's origin, pinpointing it to an abandoned warehouse nearby – where UNIT troops, led by the Brigadier, are held at bay by a group of armed men. The men are under orders not to kill; the mystery man in charge of them evades UNIT. At Space Control, Cornish discovers that the capsules are threatened by solar flare activity. Having recorded the message, the Doctor and Liz enter the computer room to decode it – only to find Taltalian pull a gun on them . . .

EPISODE 2

Taltalian demands the tape, but – after the Doctor has made it apparently vanish by "transmigration of object" – the arrival of the Brigadier causes him to flee empty-handed. Interrogating one of the men captured at the warehouse, the Doctor surmises him to be an army sergeant acting under orders.

The capsules separate and, silent, Recovery 7 heads for Earth; it lands safely in England, but the three astronauts refuse to emerge. As Recovery 7 is taken back to the Space Centre in a UNIT convoy, a hi-jack attempt is made by the mystery man and his associates; initially successful, it is only foiled by the Doctor's intervention – and his employment of car Bessie's "anti-thief device". Recovery 7 reaches the Space Centre.

Having overcome Taltalian's computer sabotage, Liz has deduced that the static was an attempt at communication. The Brigadier and Doctor confront the man in charge of the space programme, Sir James Quinlan, fearing security leaks and a conspiracy – unaware that Quinlan himself is harbouring Taltalian. Back at the Space Centre, Liz, Cornish, the Brigadier and the Doctor make radio contact with Van Lyden, still apparently inside the capsule. His answers to their questions are strangely repetitive. The Doctor orders the capsule cut open . . .

EPISODE 3

Recovery 7 is empty bar a voice-activated tape recorder; Cornish assumes that the astronauts were kidnapped earlier, when a UNIT team, revealed now to be bogus, carried out a 'security check'. Liz, meanwhile, notes that the radioactivity level in Recovery 7 would be fatal . . .

The spacesuited astronauts are in the care of one Professor Heldorf, an employee of the mystery man, a General Carrington – who tells Heldorf that the astronauts need radiation to survive. Confronting Quinlan once more, the Doctor and Brigadier are introduced to Carrington, a former Mars Probe astronaut and head of Space Security. Carrington explains that the astronauts have been contaminated by contagious radiation, and that his actions were part of a cover-up to prevent panic. He takes the Doctor to Heldorf's lab, only to find that Heldorf has been killed and the astronauts kidnapped by thugs led by a man named Reegan.

The Doctor believes that the three astronauts are still in orbit in Mars Probe 7, but Quinlan blocks Cornish's attempts to launch another Recovery mission. At Reegan's hideout, one of the astronauts, having tried to escape, has collapsed; all three are fed radiation by the discredited Doctor Lennox. Reegan's mysterious employer tells him to deal with the Doctor and Liz. A fake message, purportedly from the Brigadier, lures Liz away from the Space Centre; driving Bessie, she is chased by Reegan's henchmen. Fleeing on foot, she is cornered on a bridge across a raging weir; in a tussle, she tumbles over the railings . . .

EPISODE 4

Reegan's men grab Liz as she hangs over the weir and take her back to the hideout, where she and Lennox are told to keep the astronauts irradiated. As the Doctor and Cornish prepare to launch Recovery 7, Carrington claims that the irradiated astronauts are held by a foreign power for use as a weapon. The Doctor works with Taltalian to build a machine to decode the radio impulses, but receives a phone call threatening Liz's life. Liz attempts to escape from the hideout, but is recaptured by Taltalian who is providing Reegan with a device to send signals to the 'astronauts'. Aware that the Doctor is suspicious of him, Taltalian asks Reegan for a bomb, concealed in a briefcase, to dispose of him; Reegan double-crosses Taltalian by resetting the timer, and the bomb kills Taltalian instead. In the wreckage, the Doctor discovers another of Taltalian's communication devices.

The Doctor's announcement that he will pilot the Recovery mission forces Quinlan to reveal the truth. Reegan's employer has him use 'Van Lyden' to kill Quinlan simply by touching him. Moments later, the Doctor enters the room to find Quinlan's body, and 'Van Lyden' advances upon him . . .

EPISODE 5

The arrival of the Brigadier and UNIT forces Reegan to recall 'Van Lyden'. Back at the hideout, Reegan plans to use the invincible 'astronauts' and their deadly touch to execute crimes. Liz persuades Lennox to go to UNIT for protective custody; he arrives at UNIT HQ, but somebody smuggles a radioactive isotope into his cell and he is killed. As the countdown to launch the Doctor in Recovery 7 continues, Reegan is ordered to stop the mission. By switching fuel feed lines from the standard K mixture to the volatile M3 variant, the Doctor is nearly crushed by G-force on take-off and only narrowly escapes going into orbit about the sun. As the Doctor docks with Mars Probe 7, a massive spaceship moves toward on the capsules . . .

EPISODE 6

The Recovery capsule is taken on board the strange alien vessel and, guided by an alien commander, the Doctor finds Van Lyden, Michaels and Lefee held in a hypnotic state; they are being held hostage until the three alien ambassadors sent to Earth are returned. The Doctor manages to convince the commander that the Earth authorities knew nothing of the ambassadors, and pledges to locate them. He sets off for Earth in Recovery 7, maintaining radio silence. Carrington, believing the alien ship hostile, advocates a nuclear attack upon it . . .

While changing the isotopes in the astronauts' chamber, Liz sees 'Lefee' remove its helmet to reveal an alien face. Reegan's boss informs him that the Doctor is on his way back and must be killed. Infiltrating the Space Centre again, Reegan gases the Doctor while he is in decontamination and kidnaps him. The Doctor recovers to find himself with Liz in the hideout. Carrington arrives, revealing himself to be Reegan's mystery employer; levelling a gun at the Doctor, he claims that it is his moral duty to shoot him . . .

"It certainly wasn't human . . ."

At Heldorf's laboratory, the Brigadier and General Carrington listen in as the Doctor puzzles over the mystery of Recovery 7's missing astronauts.

BRIGADIER: Well, Doctor?

DOCTOR: Well, I can tell you where your three astronauts are.

CARRINGTON: Well?

DOCTOR: They're still in orbit.

CARRINGTON: But they came down in the capsule! They were here. I saw them.

DOCTOR: No. You saw three spacesuits. I don't know what came down in Recovery 7, but it certainly wasn't human.

From *The Ambassadors of Death* Episode 3
by David Whitaker

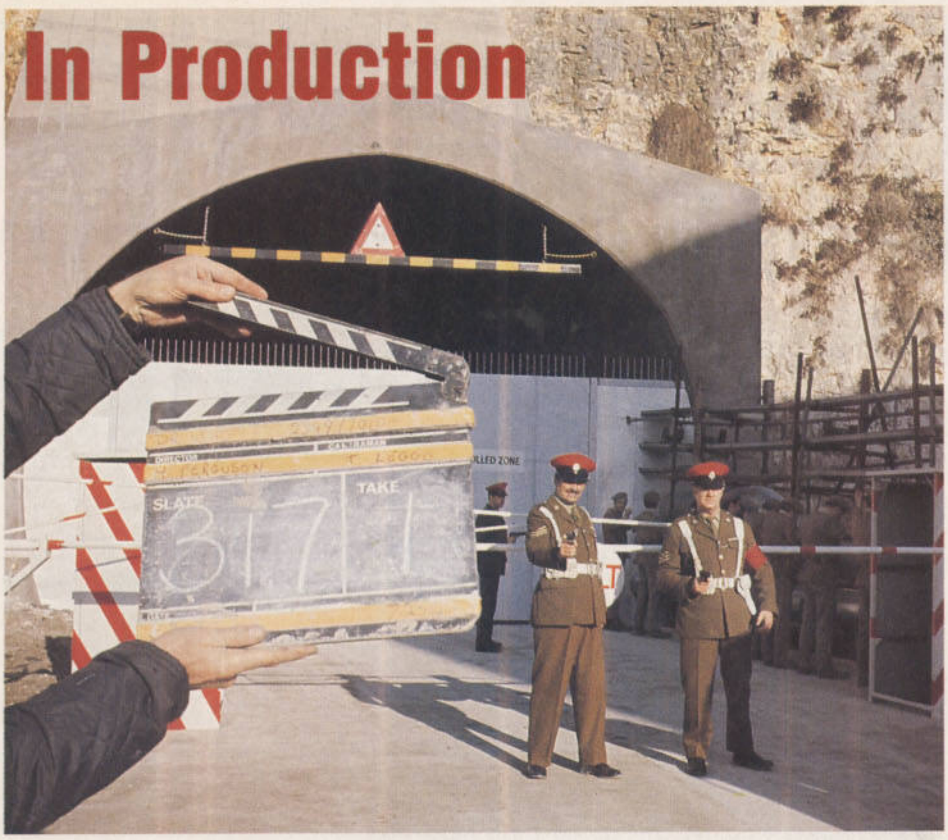
LEFEE
MICHAELS

EPISODE 7

The execution is prevented when Carrington learns that the Doctor can create a machine to communicate with the aliens. To cause panic, 'Michaels' and 'Lefee' are to be forced to attack isotope plants while Carrington takes 'Van Lyden' to the Space Centre and force the being to participate in a television broadcast that will cause world hysteria; he believes that the aliens are evil because one inadvertently killed a fellow astronaut on Mars Probe 6. Carrington has tricked them into coming to Earth, inviting their own destruction. Meanwhile, the alien commander threatens reprisals on Earth unless his ambassadors are freed.

Secretly, the Doctor builds a basic morse set and alerts UNIT to the hideout's location. The Brigadier rescues the Doctor and Liz, who then ask the two aliens to help them regain control of the Space Centre; the establishment has now been placed under Carrington's insane martial law. The combined attack is successful; Carrington is arrested, and the telecast averted. The Doctor leaves Liz and Cornish to return the ambassadors to their vessel in Recovery 7.

In Production



In 1968, discussions took place between writer David Whitaker, producer Peter Bryant and script editor Derrick Sherwin regarding a new storyline. Sherwin, pleased with Whitaker's futuristic Season Five thriller *The Enemy of the World*, requested from him a six-part serial, set in the present day, concerning first contact with alien life. Discussions continued into 1969, by which time Terrance Dicks had succeeded Sherwin as script editor. Dicks became aware that the initial notion needed refinement, especially given the changes being made to the show's format; from Season Seven on, a newly-regenerated Doctor, exiled to Earth, would associate himself with the paramilitary UNIT organisation.

Malcolm Hulke soon realised that the scripts were in a dreadful state

On Thursday 1 May 1969, Whitaker was formally commissioned to storyline the serial, apparently under the title *The Invaders from Mars*, removing the Second Doctor, Jamie and Zoe and revising the concepts to better fit the series' new style.

Whitaker was commissioned to develop the seven scripts, now featuring the characters of the Third Doctor, Liz and the Brigadier, on Wednesday 25 June under the title *The Carriers of Death*. The serial concerned aliens substituting their own peaceful ambassadors for the human members of a space mission to Mars; they would ultimately become pawns of gangland boss Reegan, who would force the unstoppable aliens to do his bidding.

BBC [5]

Whitaker's first draft script included some familiar elements, such as references to the TARDIS' time vector generator (a plot device used in his earlier *The Wheel in Space*). The Doctor was also referred to as "Doctor Who" in all stage directions. Sherwin, now the show's producer, felt that the first episode did not work in the way he wanted; Trevor Ray, then Dicks' assistant, was asked to rewrite the scripts. Ray's version of *The Carriers of Death* Episode 1 was sent to Whitaker on Monday 11 August as an indication of how they wanted the writer to continue; they included a reference to the destruction of the Silurians in the preceding serial. A meeting concerning Episodes 2 and 3 was set up with Whitaker on Wednesday 13 August but, even after these discussions, it was clear that the story was not developing in the way the production office wanted.

Rewrites were demanded of a now unhappy Whitaker, and the serial was into its third version when Barry Letts took over as series producer. Soon after, Dicks set about reworking *The Carriers of Death* with Malcolm Hulke, his writing colleague. Hulke, who had recently penned *Doctor Who and the Silurians*, was rewriting Episodes 2 and 3 by Monday 17 November. He soon realised that the scripts were in a dreadful state, and suspected that Whitaker had not been given a clear brief. Substantially revised, Episodes 4 to 7 would veer away from Whitaker's versions; Whitaker retained sole credit on the scripts, but documentation for these final four episodes credits both writers.

The Hulke scripts contained a number of noteworthy asides. In Episode 2, it is observed that the Doctor makes the spool of tape vanish by "Jon's conjuring or trick photography". In Episode 3, Heldorf's lab was to be in a "quiet mews", a civilian motorcyclist was to deliver photographs of the Doctor and Liz to Reegan, and Reegan was to be the driver of the car pursuing Liz. Hulke also described the Alien Captain in Episode 6 thus: "He is wearing a space uniform of alien design: his face and hands are non-human, and if possible glowing. If possible, when he "speaks" he glows brighter, but he has no lips to move. He is pulsing into a translation machine, which converts his radio waves into human speech and vice versa".

Assigned to the serial was director Michael Ferguson, previously responsible for both *The War Machines* in 1966 and *The Seeds of Death* in 1968/9. The designer, David Myerscough-Jones, had worked on *The Web of Fear*. Costume designer Christine Rawlins continued a run of work on the series which had begun with *Spearhead from Space*. Make-up was to be jointly handled by Teresa Wright – who dropped out of the production – and *Doctor Who and the Silurians*' Marion Richards. Peter Day was in charge of visual effects, as he'd been on *Fury from the Deep*.

SCRIPTING KEY CHARACTERS

The early scripts described a number of the key characters thus: the mysterious General Cunningham was "in his late Forties . . . a powerful authoritative figure . . . impeccably dressed"; Dobson was named "Dawson"; Taltalian, "Taltalien"; Sir James Quinland was "a distinguished looking man in his Fifties, the Minister of Technology and Space Development"; and Lennox "a gone-to-seed scientist".

General Carrington (John Abineri) – formerly 'Cunningham'

Dicks and Ferguson began rewriting Hulke's revised scripts, adding sequences which would use the new video technology available to them: extending the Episode 1 scene where the Doctor and Liz appear and disappear after manipulating the TARDIS console, for example. The Early Warning document for *Doctor Who and the Carriers of Death* was issued on Tuesday 23 December. (By Friday 16 January, Hulke and Dicks were working together on an ultimately unused storyline for a new serial.) Letts was keen to experiment with the CSO technique used in the preceding serial, *Doctor Who and the Silurians*, and booked a studio test session on Saturday 3 January 1970 to determine how actors' images could be integrated with modelwork. In the test, assistant floor manager Margot Hayhoe was shot against a blue draped set; that image was combined with a picture of a model house from another studio camera to give the impression that she was walking in and out of the house.

FILMING KINGSBURY MOTORS

Kingsbury Motors provided the police car at the isotope factory, three UNIT land rovers (jeeps in the script), a crane, the low loader and also Reegan's van. The van had two name plates which changed via basic four-stage animation from "HAYHOE LAUNDRIES" (after Margot Hayhoe) to "SILCOCK BAKERIES" ("Mason's Bakery" in the script, renamed after director's assistant Pauline Silcock). Its numberplate, KBF979H, also swivelled over, becoming YLD259H.

Filming began on Friday 23 January, albeit minus the series' regular cast; Jon Pertwee, Caroline John and Nicholas Courtney were rehearsing the final episode of *Doctor Who and the Silurians*. The new serial would involve many film action sequences; consequently, Ferguson sought the services of two highly experienced film cameramen, AA 'Tubby' Englander and Peter Sargent (in the event, however, Tony Leggo stood in for Sargent). Shooting on 16mm film commenced with the sequence detailing Reegan's raid on the isotope factory in Episode 7, which was shot at Wycombe RDC Sewage Purification Works, Little Marlow, Buckinghamshire. Actor William Dysart, once Alexander in *The Highlanders*, played Reegan. Steve Peters, who had been cast by Ferguson as an Ice Warrior in *The Seeds of Death*, and had played a Pirate Guard in *The Space Pirates*, was allowed to wear his NHS-style glasses beneath the space helmet of "Alien B". "Alien C" was the first role credited to Neville Simons, an extra in both *The Space Pirates* and *The War Games*. HAVOC stuntmen appeared as gatekeepers and policemen in the action sequence, which was arranged by Derek Ware. The spacesuit costumes worn by the 'aliens' used helmets and other elements made by freelance effects team Jack and John Lovell for Hammer's 1969 "sci-fi Western" *Moon Zero Two*; Rawlins had designed the spacesuits with a late seventies setting in mind. In the afternoon the crew moved to Folley's Gravel Pit at Spade Oak near Little Marlow, where Episode 3 scenes of Reegan dumping the heavies' bodies were shot (this was covered by the local *Maidenhead Advertiser* on Saturday 13 February).

While Episode 7 of *Doctor Who and the Silurians* was being recorded on Monday 26, Ferguson's crew travelled to Southall Gas Works on White Street, southwest London. Filming again centred on scenes featuring Reegan, commencing with the Episode 5 scenes at the Space HQ Fuel Areas wherein Reegan attacks both Private Parker (actor James Clayton, who appeared on film only) and a technician (stuntman Roy Scammell, who performed a fall from a gantry). This was followed by the Episode 6 scenes showing Reegan's sabotage of the decontamination tank. A number of extras appeared as UNIT soldiers, and sported new UNIT uniforms: light polo-neck nylon pullovers and a V-necked collarless jacket with a zip (the Brigadier retained his costume from *The Invasion*, however). The last scene recorded that day, for Episode 5, showed Reegan waiting in his van outside Quinlan's office.

Shooting at the Gas Works continued the following morning, and centred on scenes requiring Courtney: the Episode 5 scene where the Brigadier finds the injured Parker, and the brief sequence in which the Brigadier and UNIT arrive at Quinlan's office earlier in the same episode. In the afternoon the crew moved to a recently-acquired BBC property, the TCC Condenser Factory on Wales Farm Road in Acton, to film the arrival of UNIT at the warehouse in Episode 1.

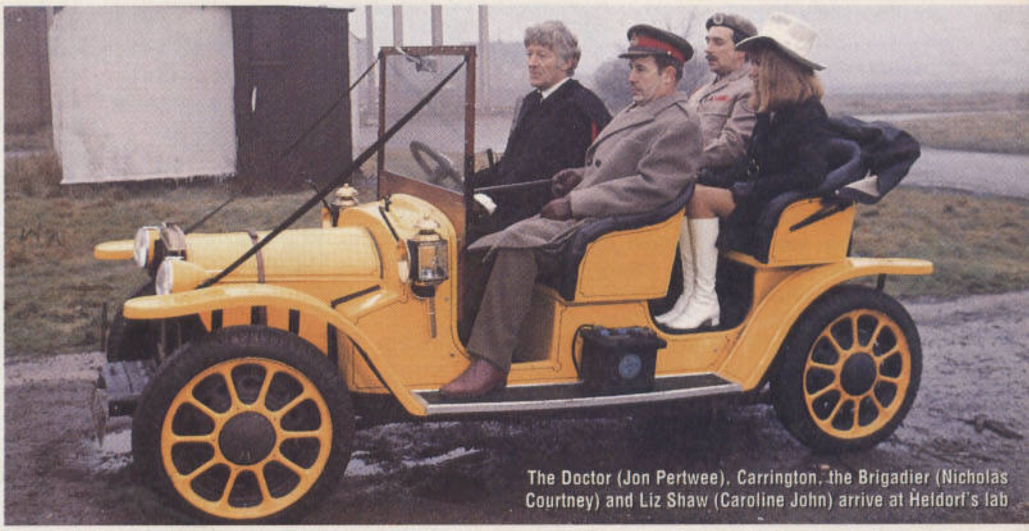
Wednesday 28 was also spent at the factory; the fight inside the warehouse was arranged by Ware and featured several HAVOC stuntmen (Billy Horrigan, Alan Chuntz, Terry Walsh). Other extras were hired from Militar, an agency specialising in soldierly men. Day placed charges in the factory walls to simulate gunshots; Courtney, meanwhile, successfully overcame his fear of firing a loaded revolver.

Pertwee and John joined the cast on Thursday 29, as did John Abineri; still listed as playing "Cunningham", Abineri had played Van Lutyens in *Fury from the Deep*. Ric Felgate, playing "Alien A", had featured in Ferguson's two previous serials (he'd been an American journalist in *The War Machines*, and Brent in *The Seeds of Death*). The day's first scenes, filmed in the rain at Booker Aerodrome at High Wycombe, were those outside Heldorf's laboratory in Episode 3. Filming continued with the chase sequence which closed that episode; this was shot at Marlow Weir, Mill Road, Marlow. Roy Scammell doubled for John in both driving shots and in Liz's fall over the railing into the weir. HAVOC men Derek Martin and Dinny Powell played Liz's pursuers. Horrigan was on hand to help with the water sequences.

On Friday 30, the crew travelled to an area of Aldershot Heath – off Claycarts Road – to film the Episode 2 scenes featuring the landed space capsule. Latterday *Crossroads* star Ronald Allen played Ralph Cornish (he'd been Rago in Season Six's *The Dominators*). The sequences showing the full size Recovery 7 prop being moved on the low loader extended through the day into scenes shot at the nearby Farnborough Airfield. Mock-up binocular sights were overlaid to show Carrington's view of the UNIT team, and the Brigadier used a silver TM45 radio from *The Invasion*.

On Saturday 31, at the Royal Engineers Driving Circuit in Aldershot, the hi-jack of the Recovery 7 capsule and its subsequent recovery by the Doctor was filmed. This sequence had been substantially fleshed out from that detailed in the script, in which a bogus motorcycle policeman and a couple of heavies would seize control of the low loader. Ferguson and Ware had devised an expensive display calling for pyrotechnics, four HAVOC motorcyclists and a helicopter (G-AWFL, hired from Heliunion HAES Ltd, which had appeared in both *The Invasion* and *Doctor Who and the Silurians*). Ware, playing a UNIT sergeant, acted out a fall from the helicopter.

Filming continued on Monday 2 at Beacon Hill near Aldershot, and comprised the scenes set at and around Reegan's bunker – a disused War Department pillbox – in Episodes 4 and 7. Robert Cawdron appeared as Taltalian, and HAVOC again arranged an action sequence between UNIT troops and Reegan's heavies. That evening,



The Doctor (Jon Pertwee), Carrington, the Brigadier (Nicholas Courtney) and Liz Shaw (Caroline John) arrive at Heldorf's lab

between 7 and 11pm, Dudley Simpson, plus six musicians, recorded circa 31 minutes of music for the serial at Riverside Studios.

The final two film days were spent at the Blue Circle Cement Works at Northfleet in Kent, the entrance tunnel to which doubled as Space Headquarters' main gate. On Tuesday 3, two sequences for Episode 7 were filmed: the Brigadier's escape from the Military Police, and UNIT's arrival with the Aliens (it seems that an additional sequence showing Bessie arriving in Episode 1 was also filmed this day). A photocall was held on this day; a linked report in the *Gravesend Reporter* on Friday 6 stated that the story was set in 1975. Filming concluded on Wednesday 4 with scenes showing Liz leaving Space Headquarters in Episode 3, Alien A attacking a UNIT soldier in Episode 4, plus Reegan's arrival and departure in Episode 6.

It was around now that the title of the serial was changed to *Doctor Who and the Ambassadors of Death* – the title *The Ambassadors* has also been suggested – and then to simply *The Ambassadors of Death* (some camera scripts would retain *The Carriers of Death*). Uncredited for the studio sessions was floor assistant John Turner who, as John Nathan-Turner, would produce *Doctor Who* for a decade.

MODEL FILMING

A small amount of model filming was undertaken, centring on Recovery 7 and the Mars Probe linking up in space during Episode 1 (these sequences were reused in Episodes 5 and 6). The spaceships, designed by Peter Day and assistant Ian Scoones (right), were constructed in plasticard and fibreglass with corrugated cardboard, and could emit sprays of dry ice 'steam'. Scoones had been a model maker on Gerry Anderson shows including *Thunderbirds*. In 1968, he'd joined the BBC Space Unit, building models for use in coverage of the Apollo missions. Episode 7 of the serial would mark his first credit on the programme.

After the intricacies of recording *Doctor Who and the Silurians* in blocks of studio days, *The Ambassadors of Death* reverted to recording one episode every Friday. Rehearsals, at St Helens' Church Hall, began on Monday 9 February, when the cast were joined by Michael Wisher (whom Ferguson had used as a voice artiste on another show).

Episode 1 of *The Ambassadors of Death* was recorded between 8.15 and 10pm – the standard studio time for most episodes – in Television Centre Studio 3 on Friday 13 February. One of the key elements of the Space Control set was the main screen – a large blue gauze which, when lit correctly, turned opaque and was ideal to cast a CSO image upon (pictures from the Recovery 7 capsule, for example). To give a 'weightless' feel to the Recovery 7 scenes, Ferguson used a handheld vidicon camera which was constantly in motion, feeding the image to a blue-tinted monitor screen, and in turn feeding the monitor output to the CSO image. The camera could be turned through 360 degrees to indicate the manouevres. CSO was also used for an establishing shot of the control room, adding a model of a girdered roof to it. The set also incorporated a small hydraulic platform on which the Doctor and Liz arrived.

Van Lyden's crossing to the docking hatch was recorded, with an inverted camera, to a videodisc unit and then played back in slow motion to simulate the weightless conditions; during the playback, Felgate redubbed his dialogue. The BBC film library provided six feet of silent 16mm stock showing radar dishes for the triangulation sequence. CSO was again used for a smaller videoscreen in the Space Centre control room via which Cornish spoke to Taltalian in the computer room. At the end of the evening, the lab scene featuring the Doctor, Liz and the TARDIS console was recorded. The Doctor was given another new laboratory; the TARDIS console, last seen in *The War Games* Episode Ten, was in a very battered condition. The characters' 'vanishing' required the use of a locked-off camera to achieve a split screen effect. A monitor in the lab set relayed the TV coverage from Space Control.

Rehearsals for Episode 2 filled the following week. The cast was joined by Dallas Cavell – real name ND Le Feuvre – an actor cast late in the day as Sir James Quinlan. Cavell had previously played the Road Works Overseer in *The Reign of Terror*, Bors in *The Daleks' Master Plan* and Trask in *The Highlanders*. Also cast at short notice was Bernard Martin as a control room assistant (referred to as "Voice 'A'" in the scripts). James Haswell, an extra in serials including *The Space Pirates*, received his first credited role on the series as Corporal Champion.

Episode 2 was taped in TC3 on Friday 20 February between 8.30 and 10pm, after titles for Episode 1 were recorded. At Ferguson's suggestion, *The Ambassadors of Death* was given a special title sequence. After 20 seconds of the standard opening titles, the reprise sequence was inserted. Following this came a further 14 seconds or so of the opening titles, over which the words "The Ambassadors" were superimposed. A couple of seconds later the words "of Death" were added, punctuated by a thunderclap in the remixed music.

Nicholas Courtney overcame his fear of firing a loaded gun

TRAILER

The serial's trailer faded up with the Doctor turning to camera to intone: "There's been no radio contact for seven months. Something's gone badly wrong with Mars Probe 7." Over shots of the capsule in space the continuity announcer said: "Next Saturday a new serial begins when Doctor Who meets The Ambassadors of Death" – after which reactions to the strange sound were seen. "We've got to find out who's sending that signal!" urged the Doctor as the picture cut to the warehouse fight. "Someone is determined to steal the Recovery Capsule!" he added just prior to shots from the helicopter ambush. "The people behind this are trying to kidnap Liz Shaw!" he stated before the car chase sequence. "I don't know what we brought down in Mars Probe 7, but it certainly wasn't human!" he concluded. The picture defocused to show an astronaut advancing on Space HQ as the announcer posed the question: "What happened to the British astronauts of Mars Probe 7? A new Doctor Who adventure starts next week: Doctor Who and The Ambassadors of Death." The trailer, running to one minute 25 seconds' duration, was broadcast at 5.38pm on Saturday 14 March directly after *Doctor Who and the Silurians* Episode 7. A version without theme tune, captions or continuity announcements is retained at the end of the 16mm monochrome film recording of that episode.

BBC [3] BBC Video [1] Hearn [1]

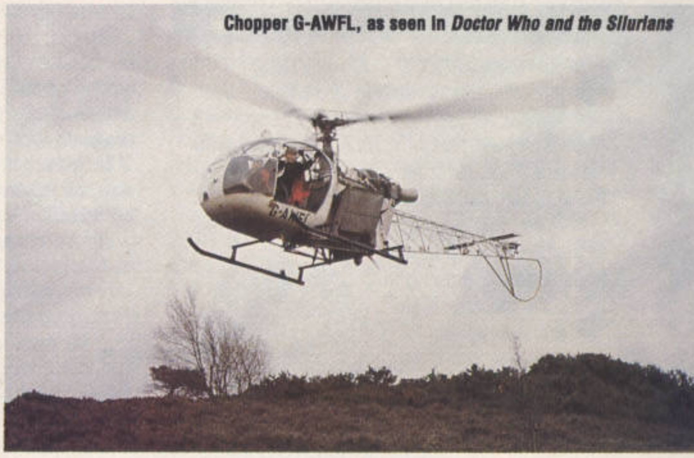
RECORDING RECOVERY 7

While Episode 1 was being rehearsed, the Recovery 7 set was being used on Wednesday 11 February for an episode of BBC scientific drama series *Doomwatch*. The *Doctor Who* and *Doomwatch* teams had agreed to share the cost of a single capsule interior to be overseen jointly by their respective designers, David Myerscough-Jones and Ian Watson.
The set appeared on *Doomwatch* first, featuring as the interior of Sunfire One in the episode *Re-Entry Forbidden*, broadcast on Monday 16 March.

Recording of Episode 2 began with a new version of the reprise, after which recording pauses with a locked-off camera allowed the computer tape to vanish and reappear in the Doctor's hand. During this recording, the back projection screen in the control room was used to show a radar image tracking Recovery 7 and Mars Probe 7. The BBC provided 14 feet of silent 16mm stock footage showing radars. Towards the end of the evening, some scenes were shot out of sequence: two scenes in Quinlan's office were done together, followed by the last two scenes in the Capsule Room.

Joining the cast for Episode 3 was actor Cyril Shaps, formerly Viner in *The Tomb of the Cybermen*, as Doctor Lennox. On Friday 27, Episode 3 was recorded in TC3 and called for several stuntmen: Roy Scammell played Heldorf's assistant, Peterson, and Dinny Powell and Gordon Stothard were Reegan's Heavies (roles played on film by Tony Bradburne and Paul Warren). Throughout the evening, a number of more awkward camera shots were recorded after the main scene had been taped – a number of mirror shots showing people inside the Recovery 7 capsule, for example. At the end of the evening, Pertwee recorded a special narration for the serial's trailer on a black Limbo set.

For Episode 4, the cast were joined by John Lord, formerly a Yeti in *The Web of Fear*, as Will Masters (a non-speaking role in the script). On Tuesday 3 March, at the BBC Radiophonic Workshop in Maida Vale, Peter Halliday recorded his lines as the alien "Special Voice". This dialogue was modulated by Brian Hodgson for use in the final two episodes. (Halliday had played Packer in *The Invasion* and had provided the Silurian voices in the previous serial.) On Thursday 5, Robert Cawdron dubbed Taltalian's single line of dialogue in the film sequences – but neglected to use the character's French accent.


Chopper G-AWFL, as seen in *Doctor Who and the Silurians*

Episode 4 was videotaped in TC3 on Friday 6 March, and Ferguson opted to record several sequences out of order. Recording began with the first three scenes in Reegan's HQ, followed by the first scene in the Brigadier's Office, the first two scenes in the computer room, the next four scenes in Reegan's HQ, the second scene in the Brigadier's Office, and the remaining scenes in the computer room. The remainder of the instalment was taped in story order. In both the film sequence and the final scenes, the radioactive touch of 'Van Lyden' was represented by a superimposed red star pattern.

At Ferguson's suggestion, the serial was given a special title sequence

A number of the cast joining the team for Episode 5 had appeared in *Doctor Who* before. Tony Harwood, playing "Tony" Flynn, had been a Cyberman in *The Tomb of the Cybermen*, a Yeti in *The Abominable Snowmen* and an Ice Warrior in *The Ice Warriors*, *The Seeds of Death* and *The War Games*. Carl Conway had been cast by Ferguson in *The War Machines* as the US Correspondent. Most notably, the UNIT sergeant (whose name was, apparently, West) was rewritten and built up to become Sergeant Benton – *The Invasion's* Corporal Benton promoted upwards, and once again played by John Levene.

On Friday 13 March, Episode 5 was recorded in TC3 between 8.30 and 10pm. Firstly, the three scenes in Quinlan's office were recorded; stuntman Alan Chuntz played the soldier attacked by "Alien A" (the plaster on the Doctor's face and the cape he had been wearing at the end of Episode 4 both vanished, the continuity glitch being made less obvious by close editing of the reprise sequence). This was followed by all the scenes at Reegan's HQ, followed by the early scenes at Space Control and all the scenes in the UNIT HQ cell and corridor. After this, the remainder of the episode (largely set at Space Control HQ and in the Recovery 7 capsule) was taped in sequence. The vidicon and videodisc techniques were again used in the capsule scenes, and a hot air fan simulated the effects of G-force on Pertwee's face. The CSO model shot of the GB-UK-R Recovery rocket lifting off was post-recorded (CSO having also been used to show the approaching alien vessel in the final capsule scenes).

Episode 6 was taped on Friday 20 March in TC4, and in set order: firstly scenes in the Space HQ Control Room, then Recovery 7, and then the alien spacecraft corridor. CSO was used heavily in this sequence: Pertwee emerged from the capsule onto a blue set and stepped onto a blue covered platform which allowed him to 'float' to the ground against the alien corridor background. The alien quarantine room, used next, was a redress of the Space Centre one featured in Episode 5; a CSO backing behind a set of blinds showed either a photocaption of the gardens outside or a picture of the alien captain. The scenes in the decontamination chamber followed next. Recording concluded with the scenes at Reegan's HQ. Steve Peters' alien make-up, seen here, comprised latex and tissue over a blue foundation.

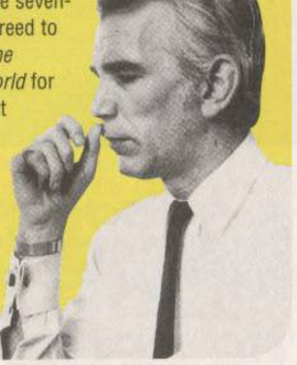
The following week, rehearsals for the final episode began. The role of Private Johnson was filled at short notice by Geoffrey Beevers, Caroline John's husband. Episode 7 was taped in TC1 on Friday 27 March. Only three sets were used, and in sequence. First came scenes set in the Space HQ Control Room (pre-recorded shots of the alien captain were played back from videodisc on the blue CSO screen), then came those in Reegan's HQ (in which stuntman Alf Joint doubled for Reegan's heavy in a fall down the stairs). The last scenes to go before the cameras were those set in the UNIT HQ Communications Room.

Numerous cuts were made to Episode 1: Wakefield commenting on a recent moon

The Doctor and friends keep well back as the radioactive ambassadors pass by . . .

WRITER DAVID WHITAKER

The Ambassadors of Death was David Whitaker's final work on *Doctor Who*, and he was unhappy with it; alongside an episode of *Paul Temple*, it would be his last work for the BBC. In 1971, he went to Australia where his work included *The Far Country* and *The Drifter*, and two years at the Play Writers' Studio of the University of New South Wales. Returning to London in the late seventies, Whitaker agreed to adapt his own *The Enemy of the World* for Target Books, but was taken ill; aged 51, he died in Hammersmith Hospital on Monday 4 February 1980.



landing when, despite a total communications breakdown, the operation was achieved successfully; Taltalian explaining to the Brigadier that Mars Probe 7 was a three stage rocket, able to take off from Mars with its own rockets but too delicate to pass through the Earth's atmosphere (a Recovery capsule is standard procedure for the returning crew); and the end of Wakefield's interview with Taltalian. The end of the episode was restructured to end on a threat to the Doctor: originally the Doctor and Liz were held at gunpoint in computer room before the shot of the empty capsule with Cornish's voice. Several Episode 2 scenes were cut: the opening computer room scene (in which the Doctor, watching Liz use the analogue/digital convertor, comments on her experience with computers); Dobson watching Liz running the tape through a sequence analyzer; a brief scene of the Doctor and Brigadier approaching the cell; a conversation outside the cell as the Brigadier tells the Doctor that Recovery 7 is on its way back of its own accord; Miss Rutherford saying that astronaut Van Lyden should maintain a five mile stand-off for 13 minutes after uncoupling; the Brigadier having a Central Intelligence Records check run on Collinson; the end of the scene in which Taltalian's sabotage is discovered; Wakefield's bulletin about how multiple frequency transmitters are waiting to lock onto the capsule; an entire computer room scene wherein Dobson worries as Liz realises that the data the computer is trying to print out is actually a picture; Quinlan reminding the Brigadier that he is in charge of Mars Probe security; and Quinlan agreeing to hide Taltalian at the Ministry.

The ambassadors advance!

Cuts made to Episode 3 included: the Doctor stating that the public have a right to know about the contagious radiation – to which Quinlan responds that he is best qualified to judge this; Carrington suggesting the arrest of Cornish to stop the launch – although Quinlan knows that the scandal will bring down the Government; Quinlan hoping to locate the "ambassadors", who Carrington says could be with any of their enemies or allies; and Liz asking the Doctor if she can borrow Bessie to join the Brigadier.

The Alien Space Captain (Peter Noel Cook)

Episode 4 was heavily cut: the opening sequence in which Lennox is watched by Masters as he opens an isotope in the radiation cubicle and tries to communicate with one of the astronauts; Carrington's comments in the Brigadier's office that the Doctor seems unconcerned about Liz; Lennox telling Liz that the hideout is near a road leading to a pretty village where she can find a phone box; Taltalian reminding the Doctor about the threat to Liz (and similar dialogue between the Doctor and Brigadier); Cornish saying that he has solved the fuel problem; a soldier tending to the injured Doctor, who remarks that Taltalian shielded him from the blast; and Carrington telling Quinlan that Taltalian was a double-agent, and that the country was sealed after the astronauts' kidnapping. The end of the episode was also restructured: originally, as the Doctor leaves to see Quinlan, the phone rings and the Brigadier hears about the attack on the Space Centre. The Doctor, therefore, arrives at the Ministry alone.

Episode 5 lost its opening film sequence: outside Quinlan's office, Reegan, waiting in his van, sees the Brigadier and UNIT soldiers arrive in a Land Rover and signals the astronaut to return. Further cuts included: Lennox telling Liz how he had embezzled money from his large research grant to supplement his small salary and, after getting into trouble over this, had decided to sell his experience of radioactive materials to Reegan; the Brigadier telling the Doctor about the attack on the Space Centre, and the Doctor wondering why the astronaut destroyed the papers in the safe; Reegan returning "Van Lyden" to the cubicle; Flynn's comment that the astronauts did not appear to be dying; and a small amount of dialogue between the Brigadier and Cornish following Benton's phone call.

Episode 6 had only one cut: the removal of a film sequence showing Recovery 7 in space as the Doctor heads back to Earth. Episode 7 had several edits made, however: Carrington giving Reegan further orders; the Doctor telling Reegan that he is working for a lunatic, and that unless the General is stopped the world will be in ruins; dialogue at Space Control concerning the bombardment of the American satellite by neutron particles and radiation; the Doctor explaining to Liz that he can make the translation work because he has a printout of the computer translation of the messages the astronauts sent before they were kidnapped; Wakefield and Carrington discussing the broadcast; the Brigadier confirming Cornish's fears regarding Carrington, and another burst of the high-pitched static which preceeded the alien captain's message; the Doctor explaining to Liz that he has built the translation machine to keep them both alive; the Doctor telling Reegan that the machine has a range of a mile, and Reegan telling the aliens that they will conduct raids with the others held hostage; and Reegan telling his heavy not to let the Doctor conduct further work on his machine.

On Tuesday 31 March, *The Sun* ran an item headed *Oh, Those Fings Ain't What They Used To Be* in which Ramsden Greig talked to two of the production crew: Christine Rawlins, who discussed dressing the "Humanoids" (as she referred to the astronauts) and visual effects veteran Bernard Wilkie.

Transmission of Episode 3 was scheduled for five minutes later than usual because of coverage of the Grand National. The following week Episode 4 was broadcast half an hour late after the FA Cup Final ran into extra time; *Doctor Who* replaced the subsequent episode of *Dad's Army*. The ratings continued the average trend for the season, bar Episode 4 which, largely due to the football over-running, reached over nine million viewers for the first time since *The Celestial Toymaker: The Dancing Floor*. Opposite the serial on the ITV regions were a variety of non-networked shows including *The New Adventures of Huckleberry Finn* (LWT), *Voyage to the Bottom of the Sea* (ATV/LWT), *Julia* (ATV), *Garrison's Gorillas* (Granada) and *The Big Valley* or *Flipper* (Yorkshire). Episode 7 achieved the series' highest audience appreciation score in two years.

The serial was sold abroad to Australia in 1971, and rated 'G' after the removal of most of Episode 1's warehouse fight, plus Heldorf being beaten up in Episode 3; it was also sold to Hong Kong, Gibraltar and the USA (to the latter as part of a package of 13 Pertwee serials in 1972). BBC Enterprises were still marketing the serial in 1974 on both colour videotape and monochome 16mm film, but by 1977 the tapes had been junked. The BBC Archives retained the videotape of Episode 1 as an example of the series – this was shown at the National Film Theatre on Saturday 29 October, 1983 – and the 16mm films were retrieved from BBC Enterprises. In the mid-seventies, an off-air recording of the serial (minus closing credits) was made in the USA onto a U-matic videotape (albeit with faults on the colour signal). The serial was resold in monochrome in the mid-eighties to countries like New Zealand (who aired it from June 1985) and North America (where it also aired as a TV Movie of two hours 41 minutes duration).

Target Books had planned to novelise *The Ambassadors of Death* for publication in March 1974, but the book was dropped from the schedule. It was later adapted by Dicks as *Doctor Who – The Ambassadors of Death* and published in hardback by W H Allen in May 1987 (a paperback, numbered 121, followed in October). The cover was by Tony Masero, and it was the final Third Doctor novelisation. The book was reissued in March 1991 with a new cover by Alister Pearson.

UK Gold broadcast the film recordings in May 1993 in both episodic form and as a two-part compilation; the serial was again screened in March/April 1995. During 1993, colourisation of Episodes 5 and 6 was attempted in a similar manner to that used on *The Daemons*, but no further episodes were restored (the colour signal was too poor). These 'restored' episodes were shown on Thursday 3 August, 1995 at the National Film Theatre; one, Episode 5, aired in 1996 on BBC Prime. The BBC Archives retain these colourised episodes, a D3 copy of the original tape of Episode 1, and both films and tape transfers of Episodes 2 to 7. DWM

"There was a lot of 'space' for the director . . ."

David Whitaker *Writer* "Probably my least favourite and not rone I really want to remember . . ."

Michael Ferguson *Director* "There was a lot of 'space' for the director . . . I had a lot of discussions with the script editor, Terrance Dicks, about how we might develop ideas and realise a story slightly more visually than had been done in the past, when the tradition had been for the director to turn the script into pictures quite literally. For instance, in the first episode there was a sequence involving the TARDIS console where the Doctor and Liz kept disappearing and reappearing. That came about simply because we had the opportunity to do it, with the new technology, and decided to write it in" [*The Frame* 18, Summer 1991]

Caroline John *Liz Shaw* "The chase up to the bridge was a bit nerve-wracking, because had I slipped it would have been straight into the raging weir below and goodbye *Doctor Who.* As it was, I had a double for some of the scene and that was quite amusing, as they actually got a stuntman dressed up in a copy of my outfit, which looked very odd on this burly stand-in!"

Nicholas Courtney *Brigadier Lethbridge Stewart* "That's the one where I went in shooting everyone as if I were in a wild west saloon . . . At one point I said to Michael [Ferguson], 'I think the Brigadier should react to this piece of news with a grim nod.' And Michael Ferguson said, 'Right, Nick. Fine. I'll just write that into my camera script. Brigadier nods grimly.' So from that point on I was always called 'Grim-nod' . . ."

BBC [4] SJ Walker [1]

SERIAL CCC **THE AMBASSADORS OF DEATH**

CAST **Jon Pertwee** *Doctor Who* with **Caroline John** *Liz Shaw* and **Nicholas Courtney** *Brigadier Lethbridge Stewart* with **Robert Cawdron** *Taltalian* [1-2,4], **Ric Felgate** *Van Lyden* [1-3,6], **Ronald Allen** *Ralph Cornish*, **Michael Wisher** *John Wakefield* [1-2,7], **Cheryl Molineaux** *Miss Rutherford* [1-2], **John Abineri** *General Carrington**, **Ray Armstrong** *Grey* [1-2], **Robert Robertson** *Collinson* [1-2], **Juan Moreno** *Dobson* [2], **James Haswell** *Corporal Champion* [2], **Bernard Martin** *Control Room Assistant* [2], **Derek Ware** *Unit Sergeant* [2], **Dallas Cavell** *Quinlan* [2-5]; **Steve Peters**, **Neville Simons** *Astronauts* [3-5,7]; **Gordon Sterne** *Heldorf* [3], **William Dysart** *Reegan* [3-7], **Cyril Shaps** *Lennox* [3-5], **Ric Felgate** *Astronaut* [4-5,7]**; **John Lord** *Masters* [4], **Max Faulkner** *Unit Soldier* [4], **John Levene** *Sergeant Benton* [5,7], **Tony Harwood** *Flynn* [5]; **Joanna Ross** [5-7], **Carl Conway** [5-6] *Control Room Assistants*; **James Clayton** *Private Parker* [5], **Roy Scammell** *Technician* [5], **Peter Noel Cook** *Alien Space Captain* [6-7], **Peter Halliday** *Aliens' Voices* [6-7], **Neville Simons** *Michaels* [6], **Steve Peters** *Lefee* [6], **Geoffrey Beevers** *Private Johnson* [7].

* Credited as Carrington for Episodes 1-3

** Credited as First Astronaut for Episode 5 in *Radio Times*

EXTRAS **Clive Rogers**, **Rod Peers**, **Roy Brent**, **Caroline Mylon**, **Lindsey Scott**, **Wilma Oswald** *Control Room Assistants*; **Max Diamond**, **Les Clark** *Military Policemen*; **Steve Smart**, **Jeff Brighty**, **Rod Peers**, **Clive Rogers**, **Keith Simons**, **Tom Laird**, **Roger Minnis**, **Eric Kent**, **Stuart Myers**, **Crawford Lyall**, **Doug Roe** *UNIT Soldiers*; **Bruce Cox**, **BG Heath**, **Richard Pickford** *UNIT Drivers*; **Terry Walsh**, **Derek Ware** *Stuntmen/UNIT Soldiers*; **Billy Horrigan**, **Alan Chuntz** *Stuntmen/Collinson's Men*; **Ray Emmins**, **Vernon Preston**, **Les Shannon**, **Garth Watkins** *Collinson's Men*; **Keith Simon**, **Roger Minnis** *Control Room Assistants/Technician*; **Sally Avory**, **Stella Conway** *Control Room Assistants*; **Roy Brent**, **Jo Santos** *UNIT Soldiers*; **Michael Duggan** *Driver of Lowloader*; **Roy Scammell**, **Stan Hollingsworth**, **Roy Street**, **Marc Boyle** *Stuntmen/Motorcyclists*; **JW Peckowski** *Helicopter Pilot*; **David Joyce**, **Pat Gorman** *Technicians*; **Roy Scammell** *Peterson*; **Dinny Powell**, **Gordon Stothard**, **Tony Bradburne**, **Paul Warren** *Stuntmen/Reegan's Heavies*; **Ron Conrad**, **Les Conrad** *UNIT Soldiers*; **AJ Benning**, **A Lovett** *Crane Drivers*; **Sue Bourne** *Control Room Assistant*; **Dinny Powell**, **Derek Martin** *Stuntmen/Heavies*; **Roy Scammell** *Stuntman/Double for Liz Shaw*; **Max Diamond**, **Nick Hobbs** *Technicians*; **Alan Chuntz** *Stuntman/UNIT Soldier*; **David Aldridge** *UNIT Soldier*; **Barbara Faye**, **Dennis Haywood**, **Paul Gilman**, **Diana Holt**, **Les Conrad** *Control Room Assistants*; **Barry Kennington** *Heavy*; **Max Faulkner**, **Keith Goodman** *UNIT Soldiers*; **Sheila Vivian**, **David J Graham**, **Tony Lang** *Control Room Assistants*; **Alf Joint** *Stuntman/Double for Heavy*; **Bob Blaine**, **Tom O'Leary** *Gatekeepers*; **Les Conrad**, **Marc Boyle** *Policemen*; **Roy Reeves**, **Les Shannon** *Cameramen*; **Royston Farrell**, **Tom O'Leary**, **Derek Chafer** *Military Policemen*; **Charles Pickess**, **Mike Horsburgh** *Heavies*; **Mike Stevens**, **Brian Justice**, **Dixie Dean**, **Steve Kelly**, **Derek Chafer**, **Ron Gregory**, **David Pike** *UNIT Soldiers*.

CREDITS *Written by* **David Whitaker** [and **Malcolm Hulke**, uncredited, on 4-7]. *Title Music by* **Ron Grainer and BBC Radiophonic Workshop**. *Incidental Music by* **Dudley Simpson**. *Film Cameramen*: **AA Englander** [1-7], **Tony Leggo** [3-4,6-7]. *Film Editors*: **Don Godden** [1,3,5-7], **Chris Wimble** [2,4,7]. *Action by* **HAVOC** [1-5,7]. *Visual Effects*: **Peter Day** [1-7], **Ian Scoones** [7]. *Costumes*: **Christine Rawlins***. *Make-up*: **Marion Richards***. *Studio Lighting*: **Geoff Shaw**, **Dave Sydenham**, **Ralph Walton** [Shaw 5,7; Sydenham 3-4,6; Walton 1-2]**. *Sound*: **Gordon Mackie** [except **Brian Hiles** on 6]**. *Special Sounds by* **Brian Hodgson and BBC Radiophonic Workshop****. *Script Editor*: **Terrance Dicks**. *Designer*: **David Myerscough-Jones**. *Producer*: **Barry Letts**. *Directed by* **Michael Ferguson**.

* Credited on Episodes 1 and 7 only.

** Credited on Episode 7 only.

UK BROADCAST DETAILS

Episode	*Transmitted*	*Time*	*drn.*	*Rating (Position)*	*Appreciation*
Episode 1	21 March 1970	5.15pm-5.40pm	drn 24'33"	7.1M (60th)	60%
Episode 2	28 March 1970	5.15pm-5.40pm	drn 24'39"	7.6M (59th)	61%
Episode 3	4 April 1970	5.20pm-5.45pm	drn 24'38"	8.0M (60th)	59%
Episode 4	11 April 1970	5.45pm-6.10pm*	drn 24'37"	9.3M (46th)	58%
Episode 5	18 April 1970	5.15pm-5.40pm	drn 24'17"	7.1M (57th)	NK
Episode 6	25 April 1970	5.15pm-5.40pm	drn 24'31"	6.9M (70th)	61%
Episode 7	2 May 1970	5.15pm-5.40pm	drn 24'32"	5.4M (80th)	62%

* Scheduled for 5.15pm-5.40pm

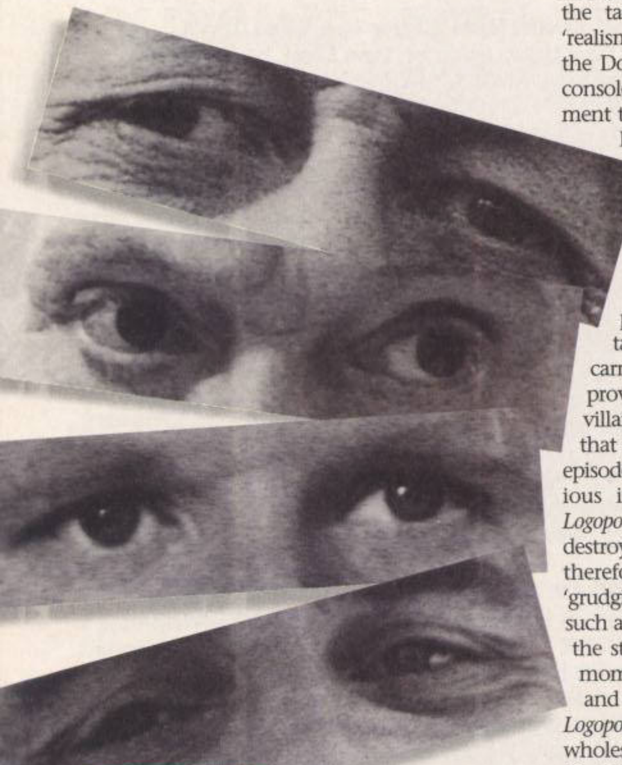
Do you know this man?

In the final part of Question Marks, Philip MacDonald continues to investigate the Doctor's identity – and wonders if he is truly greater than the sum of his parts . . .

The closest *Doctor Who* comes to having to confront emotional trauma in its lead character is, of course, when the Doctor's companions die. The deaths of Katarina and Sara in *The Daleks' Master Plan* are dealt with tenderly but briskly; they are lamented by the Doctor, but dramatic events soon overtake the bereavement. This is a wise decision, because too much dwelling on such awful tragedies will actually trivialise them and plunge *Doctor Who* back into the direction of mundanity and soap opera. The death of Adric in *Earthshock* is a supreme dramatic moment that remains etched in the minds of those who saw it as youngsters, but its emotional fall-out in Part One of *Time-Flight* is shifty and embarrassing. Something unthinkably dreadful has just happened, but there's another exciting four-part adventure to be getting on with. It's a knotty problem for the credibility of the Doctor's character, because it would be a different and rather sickly show that saw him retreat into grief, self-analysis and doubt. Faced with the task of acquitting Adric's death with 'realism' and humanity, the only answer for the Doctor is a homily around the TARDIS console followed by the breezy announcement that a holiday will cheer everyone up.

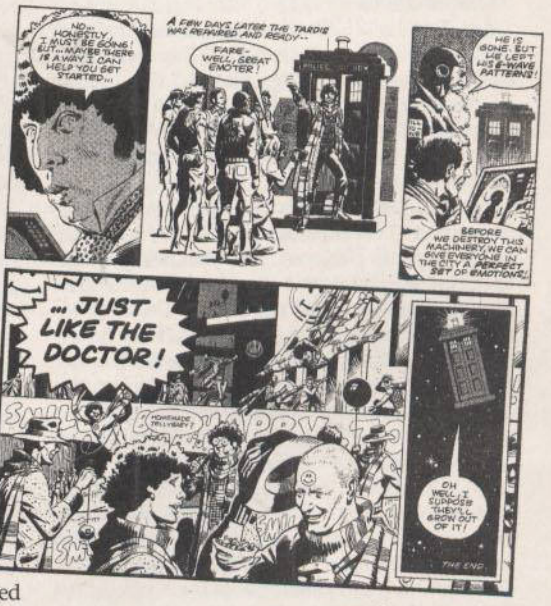
It feels very clammy indeed. At the beginning of Part Nine of *The Trial of a Time Lord*, which follows on from the shock of Peri's apparent demise, the writers wisely move on as swiftly as possible.

> Just like Peter Pan, the Doctor never really grows up

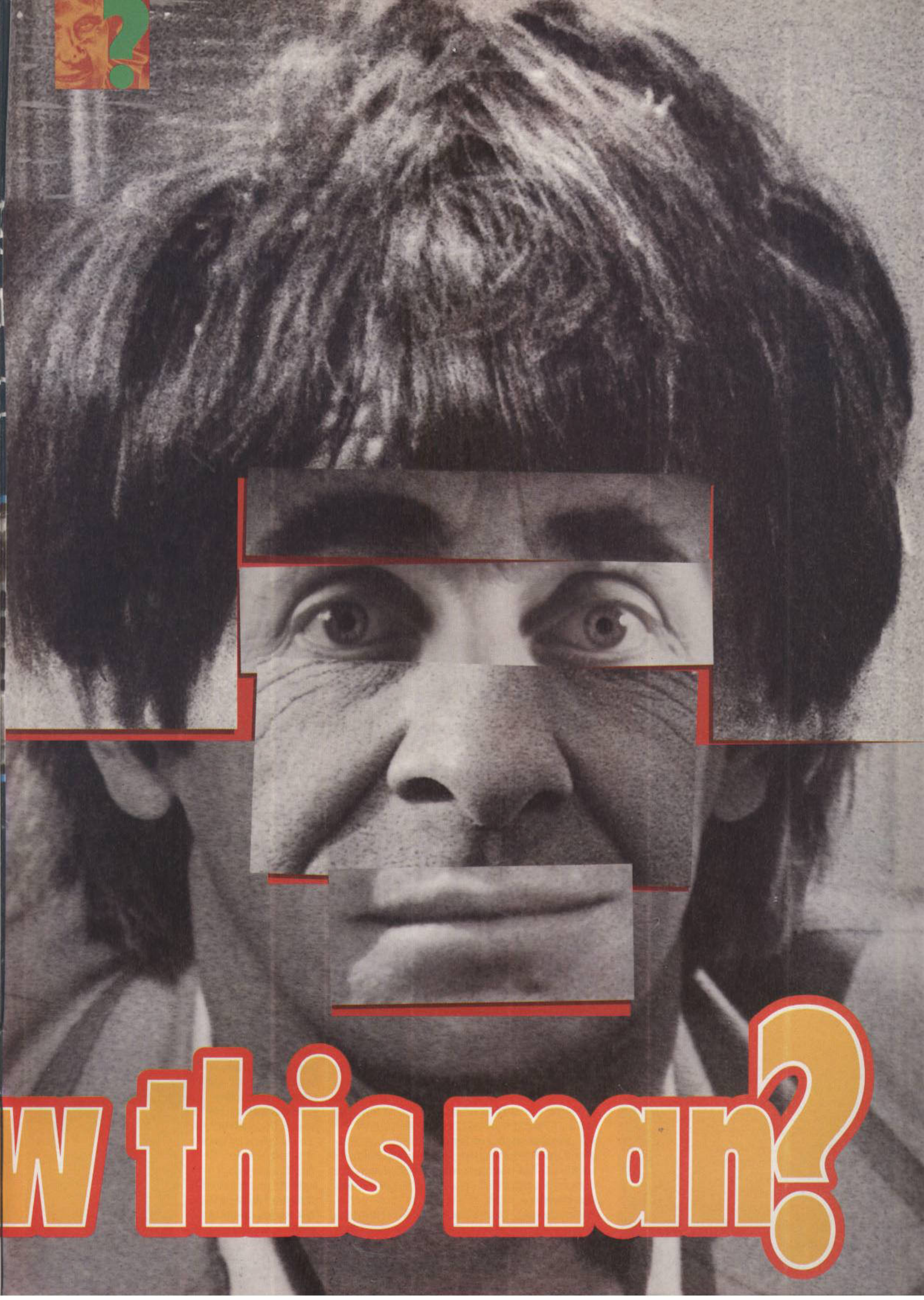


This is one of *Doctor Who*'s greatest problems and one of its supreme limitations; it must always be capable of carrying on next week. The show has to provide exciting dangers and despicable villains, but if any trauma is so enormous that it can't credibly be overlooked a few episodes hence, there's a sense of its precarious internal reality being punctured. *Logopolis*, worryingly, sees half the universe destroyed by the Master. Can the Doctor therefore really maintain his much-vaunted 'grudging affection' for an adversary capable of such an incalculable atrocity? It's something that the story only gets away with by virtue of the momentousness of the Doctor's regeneration, and its position at the end of the season. After *Logopolis* it's not really possible to enjoy the wholesome pantomime villainy of the Master in *The King's Demons* or *The Mark of the Rani* without quietly ignoring what the man has already done.

Likewise, the Doctor can never be allowed to disrupt or rewrite society in any way that deviates from the programme's Westernised liberal perspective; typically, he defeats his enemies by restoring society to a condition very like our own consensus of what's normal and civilised, even in a story as symbolically anti-'civilisation' as *Kinda*. He must never leave too heavy a footprint in the soil of the planets he saves from tyranny; as in *Frontios*, he must come and go "like a summer cloud". Tom Baker's jokey suggestion for a story in which the Doctor in which the Doctor leaves a planet's hero-worshipping and very grateful population awash with long scarves and jelly babies underlines exactly what the Doctor, who champions individuality and intellectual freedom as highly as social cohesion, mustn't do (although it's exactly what happens at the end of the early **Doctor Who Weekly** comic strip *Doctor Who and the City of the Damned*). *The Face of Evil* turns this concept inside out with the sophisticated premise that the Doctor's very mission is to erase the impression caused by his own earlier visit. Uniquely, *Vengeance on Varos* leaves us pondering the irresponsibility of giving freedom to a society of institutionalised slaves.


NO... HONESTLY, I MUST BE GOING! BUT... MAYBE THERE IS A WAY I CAN HELP YOU GET STARTED...
A FEW DAYS LATER THE TARDIS WAS REPAIRED AND READY--
FARE-WELL, GREAT EMOTER!
HE IS GONE. BUT HE LEFT HIS E-WAVE PATTERNS!
BEFORE WE DESTROY THIS MACHINERY, WE CAN GIVE EVERYONE IN THE CITY A PERFECT SET OF EMOTIONS!
... JUST LIKE THE DOCTOR!
HOMEMADE TELLYBABY?
OH WELL, I SUPPOSE THEY'LL GROW OUT OF IT!
THE END

The Doctor's companions are complicit in the overall illusion of stability and continuity. Could Nyssa really suffer the death of her stepmother, the possession of her father and the destruction of



Changing minds
part two

So, exactly how has the Doctor been determined over the years? We continue our point-by-point analysis of the various *Doctor Who* production teams' writers' guides and fact sheets . . .

The seventies Doctors

Boyish, fun, zestful, sparkling, a superman . . .

Second Doctor swansong *The War Games* blew the gaff on the most vexed questions of the Doctor's background, revealing both his home planet and the reason for his having absconded with a TARDIS. Following on from this, in the light of his subsequent regeneration and exile to Earth, the primary resource for seventies *Doctor Who* writers keen to pin down the character of the series' elusive hero was *The Making of Doctor Who*, a 1972 Piccolo paperback by writer Malcolm Hulke and series script editor Terrance Dicks, who'd forward the work to prospective authors. The Doctor's personality was described in general terms – "he *looks* human, but he isn't really" – but the persona of the Third was determined thus: "The Doctor Who of today has a boyish zest and sparkle. He seems to get a lot of fun out of his various adventures. He loves gadgets and machinery . . . His eyes light up at the sight of anything that can be driven, ridden, or flown, and he can't rest until he's tried it." Turning to the nature of the Doctor's association with his 'superiors' in the paramilitary UNIT, the authors state: "It is not the easiest of relationships. The Doctor really resents making a deal with anyone, especially with a military man like the Brigadier. The Doctor's greatest wish has always been to be free. That's why he ran away from the Time Lords in the first place . . ."

The slightly updated *Making of* would continue to be sent on to new series writers as Jon Pertwee's Third Doctor gave way to Tom Baker's Fourth. Circa 1977, a set of BBC notes sent out in response to common enquiries received by the production office revealed that: "Dr Who himself is a superman, possessed of two hearts, a body temperature of 60 degrees fahrenheit and immense longevity. Bored with his own super-advanced planet and fellow Time Lords, he roams through space and time in a personalized ship – the Tardis . . . In practice his spaceship is temperamental and unreliable . . . Nor is the Doctor himself infallible. Part of his appeal is his problem-solving capacity when things go wrong, making do with bits and pieces of electronic gadgetry that just happen to be around."

BBC Video [6] BBC [1]

Bean there, done that: the First Doctor courts Cameca in *The Aztecs* . . .

. . . and the Grace Holloway incident

her home planet with such Stoic passivity? Could a sheltered young lady like Victoria Waterfield really undergo repeated ordeals of hypnosis, kidnap and torture by Cybermen, Ice Warriors and malevolent seaweed without losing her sanity? The answer, of course, is not to ask. . . .

When *Doctor Who* starts to probe its characters' mental processes, the results can be queasy. Tegan's departure in *Resurrection of the Daleks* ("A lot of good people have died today . . . it's stopped being fun, Doctor") opens a can of worms about why these poor women put up with it at all. Are we supposed to believe that being possessed by a psychic snake, menaced by a giant sea-monster and nearly getting burnt at the stake *were* fun? Sarah Jane only gets away with her tirade in *The Hand of Fear* ("I'm sick of being cold and wet, and hypnotised left, right and centre . . . I'm sick of being shot at, and savaged by bug-eyed monsters") because she doesn't really mean it – a brilliant scriptwriting double-take which allows the programme to eat its cake and have it. And this is yet another piece of willing cooperation demanded by *Doctor Who* of its audience – on the face of it, Sarah's willingness to rejoin the Doctor on his life-threatening travels at the end of *Robot*, *Terror of the Zygons* and *The Seeds of Doom*, when on each occasion she's free to go home to Hillview Road, is ludicrous unless she loves the heroic ideal of *Doctor Who* as much as we do. The point is heavily foregrounded by the accidental stranding of Tegan at the end of *Time-Flight* and her subsequent re-enlistment in *Arc of Infinity*. At least in the early days there was the excuse that the Doctor was trying to get Ian and Barbara home.

The Seventh Doctor's ongoing quest to rehabilitate Ace's injured psyche veers towards a different kind of self-indulgence and doesn't feel much like anything that's gone before, but the real soap operatics belong in the early eighties, the point at which those literal question marks on the Doctor's lapels start replacing the other sort. From the moment Romana receives the summons to Gallifrey at the end of *Meglos*, producer John Nathan-Turner's vision of *Doctor Who* becomes very like soap opera. Companions have ongoing problems, grudges, relationships and, crucially, families. Of course Victoria had a father, Jo an uncle and Sarah Jane an aunt, but these were noises off. The defining of Adric's emotional make-up is intimately connected with the life and death of his brother, starting off a major new trend in the subsequent seasons. Nyssa and Peri have their family problems woven into the stories, Turlough discovers his brother, and Tegan has a whole parade of relatives – her aunt in *Logopolis*, her cousin in *Arc of Infinity*, and her grandfather in *The Awakening*. At the same time, there are an increasing number of domestic scenes in the TARDIS quarters, and endless dialogues in which Adric, Nyssa, Tegan, Turlough and Peri bicker both with one another and the Doctor. In some ways it's a return to the domesticity of the Hartnell era, but it differs in the sense that the regular characters are now being promoted as more important than the stories themselves. *Time-Flight* is by no means alone in providing a first episode that features bite-sized reminders of last week's upsets in an effort to suggest that the Doctor and his companions are indeed pushed along by the upheavals of their adventures ("You're lucky you didn't destroy the whole Kinda tribe!"; "You should read this, Adric – *Black Orchid*!"; "Doctor, I am free of the Mara, aren't I?"; "Could this be a Black Guardian trap?'; and, most distressingly of all, "While you were enjoying 48 hours' peaceful sleep in the delta-wave augmentor, my mind was occupied – taken over!"). Tegan leaves the Doctor because she's seen too much killing. *Warriors of the Deep* and *Attack of the Cybermen* both conclude with a downbeat, distraught Doctor surrounded by the bodies of people he was trying to save. Well, perhaps all this is in some sense realistic, but it feels uncomfortable because it threatens to pull loose from the moorings of this crucially unchangeable character, the Doctor. But he survives, just as he survived the soap opera elements of the UNIT era, when part of the show's charm lay in the comfortably secure knowledge that each story would start with the Doctor tinkering in his lab while Jo tried to win his attention, and at any minute the Brigadier would burst in with news of another top-secret crisis. Indeed, against such a rigidly grounded formula the Doctor's heroic stability thrived.

(As an aside, it's worth pointing out that one of the tried and tested strategies by which beleaguered soap operas aim to recover poor ratings and win media exposure is the introduction of a dramatic trial involving one of the lead characters – *Brookside* provides a recent example, while almost every resident of Albert Square has been in the dock at some time. The attractions of the formula are obvious: not only minimising sets and locations, a trial will raise the dramatic stakes and allow shock-horror revelations to emerge legitimately. Compare and contrast with what *Doctor Who* did in 1969 and 1986, two occasions on which it appeared to be facing the axe.)

Knowing what he's done, it's not possible to enjoy the pantomime villainy of the Master after *Logopolis*

Of course, the point at which we traditionally get really worried about the show's soapification is when the Doctor starts getting too heavily involved in personal relationships. We would think less of *The Hand of Fear*'s lovely farewell scene if *The Deadly Assassin* began with any reference to it, and indeed the last nail in the coffin of Tegan's itchy departure is the following week's ghastly line: "Daleks! I sometimes think those mutated misfits will terrorise the universe for the rest of time." We can just about forgive the Doctor for giving Nyssa a paternal peck on the cheek at the end of *Terminus*, even if it is a bit soppy, but of course the Grace Holloway incident is utterly taboo. Why? Well, the reason we don't want hanky-panky in the TARDIS isn't that we object to the Doctor having a sexual identity, but because we simply don't care. We don't want to know about all that; we can see it in any other show on television. We like him to be a sexless being because it's part of his identity, part of his distance. We trust him not to betray his intimacy with the audience by suddenly going and getting all soppy with someone – in fact, he works like the Buttons/Simple Simon/Idle Jack character in pantomime, handing out jelly babies and siding with the children in the audience against the yuckiness of the romantic bits. "You're a beautiful woman, probably" (*City of Death*) isn't just a spectacularly funny insult, it's the Doctor setting out his stall of absolute sexual apathy, and this in a season of *Doctor Who* unusually well-stocked with young 'love interest' couples (Seth and Teka, Stott and Della, Chris and Claire) towards whom he behaves like an indulgent bachelor uncle. He is, of course, an adult, and he does have a granddaughter (although the many imaginative attempts in spin-off fiction to revise this particular fact betray precisely the worry that *Doctor Who* fans experience in admitting that he is a sexual being), but it's the Doctor's very reticence with regard to so much of adulthood which define him as a character. "There's no point in being grown up if you can't be childish!" ought to be revered as one of the Doctor's greatest maxims alongside the usual stuff about citizens of the universe and students of human nature.

Jelly babies, absent-mindedness and an unpredictable temper are thus very much of a piece with a total lack of interest in sexuality. The Doctor blithely ignores Nyssa's attempts to show off her new outfit in *Snakedance*, and makes comical heavy weather out of not touching Zoe's bottom when helping her over a fence in *The Invasion*. He doesn't bat an eyelid at Leela's clinging wet Victorian underwear in *The Talons of Weng-Chiang*, but minutes later expresses genuine admiration of her fully dressed appearance. Leela's childlike asexuality allows for numerous reiterations of the programme's sexless manifesto;

The eighties Doctors

Fallible, vulnerable, irrational, bewildering, winsome . . .

The Doctor shouldn't be seen as a sort of Superman", wrote script editor Christopher H Bidmead on 14 November 1980, anticipating the imminent arrival of Peter Davison's Fifth Doctor – and flatly contradicting that established in those notes of 1977.

Bidmead's "Notes for new writers" continued: "He's fallable [sic] and vulnerable and only too conscious that life consists largely of things going wrong for well-intentioned people like himself. Note too, that he's only rarely intentionally funny. If many of his responses and solutions make us laugh with their unexpected appropriateness it's because we lack his agility of mind and breadth of experience, and we didn't see them coming."

The Doctor's relationship with of his companions was also examined. Of Adric, Bidmead wrote: "The DOCTOR's view of his responsibility to the boy shifts: perhaps a certain amount of general education . . . some expansion of his moral horizon . . . might usefully be applied to counter the still active tendency towards wildness." And, of "Nyssa of Traken" (from notes compiled on 30 October by *The Keeper of Traken* scribe Johnny Byrne, producer John Nathan-Turner and Bidmead): "The DOCTOR feels, irrationally, a sense of responsibility for the death of her father, but has too much respect for her individuality to see himself as any kind of substitute. He appears, in his off-hand way, to enjoy having her around and being in some small part a force in her spiritual development. He would never allow it to be seen that deep, deep down the presence of all these young people in the Tardis is very wearing!"

To these notes – albeit with the caveat "it doesn't necessarily represent our official line in all respects" – Bidmead also appended much-lauded American science fiction writer Harlan Ellison's "Introducing Doctor Who", a gushingly enthusiastic 1979 essay which preceded each of US publisher Pinnacle Books' reprint editions of Target novelisations – and in which our hero was "the scourge of monsters and villains the galaxy over. The one and only, the incomparable, the bemusing and bewildering Doctor Who, the humanistic defender of Good and Truth . . . a renegade, a misfit in the name of justice . . . if you give yourself up to the Doctor's winsome ways, he will take substance and reality in your imagination."

the scene in *Horror of Fang Rock* in which an embarrassed Vince averts his gaze while Leela unselfconsciously takes off her dress (to reveal nothing whatsoever, which is what makes it so funny) is practically an index of *Doctor Who*'s time-honoured attitude to sex.

Even the Seventh Doctor, who grudgingly recognises the validity of romance in stories like *Delta and the Bannermen*, *The Greatest Show in the Galaxy* and *Battlefield*, is placed firmly outside its boundaries and even seems to be irritated by its irrationality. The introduction of a character who previously only existed as a one-line gag in a Third Doctor episode and her promotion to the status of Lethbridge Stewart's wife is an indication of how far removed the Cartmel stories are from their predecessors; the original 'point' of Doris was to make the Brigadier blush and the viewer smile in passing at the very mention of something that simply doesn't happen in *Doctor Who*. The Cameca sub-plot in *The Aztecs* is strictly knockabout stuff; the Doctor meets a sweet and gentle person of (as far as we knew at that time) his own age, and when it turns out that she fancies him, he splutters indignantly and we join Ian in having a good chuckle. It's there, and it works precisely because the Doctor has nothing to do with sex.

One of *Doctor Who*'s greatest limitations is that it must be capable of carrying on next week

So when our hero starts snogging some hospital doctor in San Francisco, we feel our hackles rising because it's simply such a small, wordly, embarrassing thing for him to do. He's got a universe to look after. It's only when sex, like death, takes away his companions the the Doctor has to confront it head-on, which explains his attempts to sabotage the love lives of Susan and Jo in their respective farewell stories. In both cases there is pathos and discomfort born of the very fact that the Doctor isn't a party to this sort of carry-on. "Did Time Lords get married and have babies?" wonders Jo in Malcolm Hulke's novelisation of *The Green Death*, just after Hulke has broken the unwritten law and allowed us a moment of insight into the Doctor's own emotions: "The Doctor had guessed that Jo was really waiting for Professor Jones in the living room. He felt an almost childish satisfaction at spoiling her date." Our emotions as viewers when watching this scene in *The Green Death* are stirred by just the same conflicting feelings as the Doctor's; we're upset by Jo's sudden lack of interest in the proudly-displayed trophy from Metebelis III with which he tries to grab her attention; we instinctively wish that things could remain as they always have been, but at the same time we are sensible of the kind of empathy which is the Doctor's strongest suit. Even without knowing what happens in Episode Six we can tell that Jo is going and that it would be ungracious to stand in her way. The fact that the Doctor, fully aware of all this and morally big-hearted enough to accept it, can do something so monumentally childish as to intercept Cliff and drag him away to another room is one of the reasons we love him.

"Life depends on change and renewal," as the

The Doctor, his grudging affection for his adversary wearing thin, watches as the Master holds the universe to ransom in *Logopolis*

The nineties Doctor

Sombre, self-confident, impatient, intolerant, carefree . . .

No new character notes are known to have been issued for the Doctor until 1990, by which time the series had ceased television production. But plans were afoot for the Doctor's adventures to continue in a very different medium . . .

Dated 6 April and authored by *New Adventures* editor Peter Darvill-Evans, Virgin Books' "revised proposal for original Doctor Who fiction" gauged the (literary) Seventh Doctor as having become "less frivolous, more sombre . . . Nonetheless the Doctor still has about him something of the cosmic clown – a throwback, perhaps, to the personality of the second Doctor . . . the Doctor is an enigma . . . We must strive to retain the Doctor's mystery", he instructed prospective authors. "Therefore I strongly suggest you do not describe events as seen through the Doctor's eyes, or tell the reader the Doctor's thoughts. Who are we to be privy to the workings of the mind of a Time Lord? We're only human, after all."

An "Update for authors" of 26 May 1992 elucidated the regular line-up post-*Deceit*, following Ace's return to the TARDIS as an Amazonian killing machine. "The Doctor . . . remembers Ace as a confused teenager, and he can't quite get to grips with her grown-up personality. In general, though, he's on an even keel . . . He knows he's been fortunate." By 26 August, Virgin's writers were preparing the so-called 'alternative universe' cycle (*Blood Heat* to *No Future*) – and the Doctor was "undergoing something of a change. Not exactly a crisis of conscience, but certainly he's taking time to reflect on his seventh incarnation's past activities . . . his attitude is less prescriptive and all-knowing. He's more like the Second Doctor: intrigued, questioning, exploring."

Finally, "Guidelines for prospective authors" issued in February 1994 by Darvill-Evans and new editor Rebecca Levene claimed the Doctor to be: "a very erratic kind of superhero. He can be betrayed by his own self-confidence, impatience, intolerance. He isn't invulnerable, either physically or emotionally – he can be hurt, and his human companions are often his Achilles' heel. He's sometimes too clever for his own good. When he eventually defeats the power-hungry baddie, it often seems that the victory is down to his companion, or serendipity, or to a hasty technological improvisation and a lot of luck. But then again, there's that sneaking suspicion that, despite all appearances, the Doctor knew what he was doing all along . . . he's a bit less dark and mysterious now. He's tired of being a manipulator, and has decided to just knock about for a bit . . . "

BBC Video [3] Virgin Publishing [2]

Domestic disharmony: orphans Adric, Tegan and Nyssa and the outcast Doctor in the Soaped up Season Nineteen

Doctor himself tells Ben and Polly after waking up with his first new face, and of course he's right; the pathos and heartache of *The Green Death* build the foundations for the introduction of an even more popular companion, whose tears a year later at the Third Doctor's deathbed pave the way for an even more wonderful incarnation. In this ability – figuratively as well as literally – to reincarnate himself, lies one of the fundamental secrets of the Doctor's longevity as a continuous character. Most of the post-Victorian children's literature which is so closely allied with *Doctor Who* [see a forthcoming *Roots* feature] operates beyond usual conceptions of narrative closure, just like a *Doctor Who* story; writers like Frances Hodgson Burnett, E Nesbit, John Masefield, L Frank Baum, CS Lewis, Alan Garner and Nina Bawden habitually begin their stories by displacing their young heroes from their usual social and familial context – either they are on holiday, or else they are sent away because of bereavement, illness or financial trouble, as wartime evacuees (or even, as in the case of Nesbit's *The Railway Children*, because their father is in prison). Resonant though they may be, these are just so many devices which serve to drop an unlikely set of heroes into an unfamiliar setting, which is exactly what the TARDIS achieves. Like the Doctor and his companions, the heroes of these books will find in their strange new world eccentric characters, dark mysteries and often a hint of sorcery (whether it be the natural magic of *The Secret Garden*, the out-and-out fantasy land of the Narnia books, or something in between as in *The Box of Delights*), and there will be a dramatic adventure to be fought and won before the background story resolves itself and the characters return to normality. At this point the story usually ends, prettily enough but more or less abruptly, ensuring that the characters retain their youthful immortality. In all these respects, the Doctor follows suit and avoids closure by never getting old; stories are told, but rejuvenation of the narrative as well as of the body keep him going. Like Peter Pan, he never grows up. When a children's writer chooses to break the delicate bubble of the characters' world the result can be devastating, as in the last chapter of AA Milne's *The House at Pooh Corner*, which irrevocably dismantles Christopher Robin's childhood idyll so that there can be no return except in memory. And in fact, "Somewhere there's danger, somewhere there's injustice, and somewhere else the tea's getting cold. Come on, Ace – we've got work to do", which for many years seemed destined to be *Doctor Who*'s final words, achieve something of the same effect as: "But wherever they go, whatever happens to them on the way, in that enchanted place on the top of the forest a little boy and his Bear will always be playing". Both attest that the end has come, but what difference does that make when some things are immortal?

The Doctor is often seen to behave like an indulgent bachelor uncle

And, as we've hinted at throughout, there's another and desperately important sense in which the Doctor is like an Edwardian child hero and profoundly unlike James Bond, Tarzan, Biggles, Luke Skywalker and most of the rest of the characters with whom he's often compared. Most of these out-and-out heroes, because they represent unqualified goodness, are not susceptible to humour or irony on the part of their creators, and this exemption is a sign of lifelessness. Because Edgar Rice Burroughs cannot bring himself to smile at Tarzan, Tarzan is significantly incapable of acting out of humour or irony himself. But when we smile at the Doctor's vanities and shortcomings it isn't in defiance of his creators and scriptwriters, who usually want us to do so. The First Doctor is sniffily protective against criticisms of the TARDIS' food machine, while the Second makes an absent-minded hash of rebuilding Jamie's face and passing the Krotons' intelligence test. The Fourth Doctor bangs his thumb in a fit of pique, plays with his yo-yo in defiance of his enforced mission to Karn, and berates the Brigadier for recalling him to Loch Ness, then eats his words when reminded that lives are at stake. The Sixth flies into a tantrum on discovering that the Time Lords have sent him to Telos and sinks into an infantile sulk when the TARDIS runs out of Zeiton-7. Even the formidably paternalistic Third Doctor repeatedly exposes endearing little vanities and foibles, emerging shamefaced from a malfunctioning TARDIS amid clouds of smoke on more than one occasion, revelling in what Jo calls "all that Chairman Delegate stuff" on Peladon, and stubbornly trying to communicate with chickens on board the *SS Bernice*. Far from undermining him, these touches enrich the Doctor and make him a rounded character – being, in the words of literary critic Barbara Hardy, a character we can see round. Spock, Kirk, Tarzan, Biggles – they can all simply be seen through, and very rapidly at that. Part of the Doctor's appeal is, quite simply, that we are permitted to see him in all his moods.

These, then, are some of the things that define him as a fictional character. He's by no means a realistic or naturalistic creation, but nevertheless he stands for something so desperately truthful, so ethically beautiful, that we're happy to say we believe in him. **DWM**

Next issue . . .

Victorian values

Tracing *Doctor Who*'s literary *Roots*: what links a Time Machine, a Napoleon of crime, a mad woman in an attic and Saucy Jack, the Whitechapel terror? Elementary!

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1966 and all that: we reveal the full story of BBC Video's restoration of *The War Machines* – and talk to both the 1997 team and original director Michael Ferguson.

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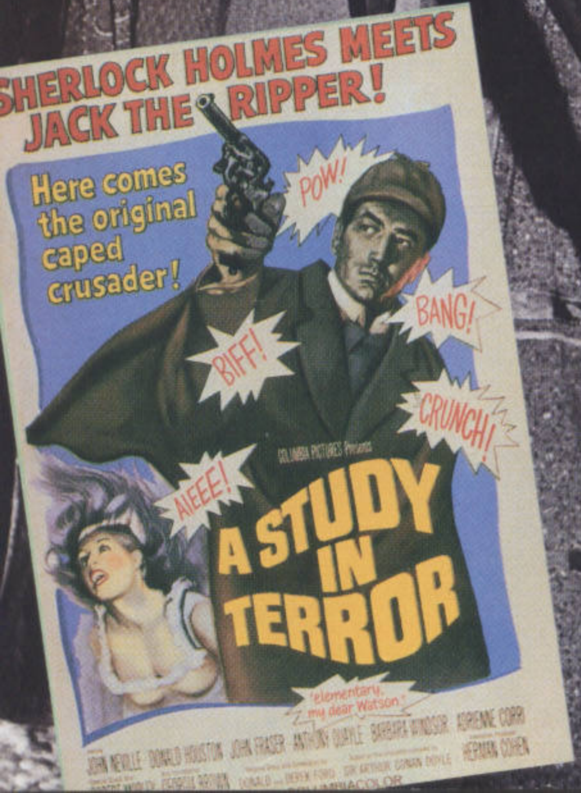
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